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VOL. 2

NO. 3

ISSUE 9

CONTENTS

EDITORIAL	6
LITTLE ANTHONY.....JOHN APUGLIESE, STEVE FLAM, RALPH M. NEWMAN	7
THE PRISONAIRES	BILL MILLAR.....11
THE SHELLS (PART 3).....	WAYNE STIERLE.....14
WHOSE DING A LING?.....	RALPH M. NEWMAN.....16
THE CHANTELS.....	PHIL GROIA.....19
THE 4 SEASONS.....	MARCIA VANCE & RALPH M. NEWMAN.....22
W.P.L.J. (THE 4 DEUCES).....	ART FEIN.. ..25
DOES ROCK & ROLL BREED V.D.?.....	PETER GADSON.....27
THE PAUL WINLEY STORY.....	PHIL GROIA.....30
LIKE IT IS.....	LOUIE SILVANI.....33
RARE SOUNDS - THE WHEELS....	SAL MONDRONE.....36
BOOK REVIEW.....	37
FROM THE SQUARE.....	LOUIE SILVANI.....39
ACROSS THE SEA.....	BILL MILLAR.....41
A WAY OF LIFE.....	WAYNE STIERLE.....43
1001 THINGS.....	DICK HORLICK.....44
TIME CAPSULE.....	JOE MARCHESANI.....47
SNEAKIN' BACK.....	PETE GRENDYSA.....48
RADIO RAP.....	49
FOR COLLECTORS ONLY.....	SAL PASSANTINO.....50
RECORD REVIEW.....	STAN R. KRAUSE & JOHN APUGLIESE.....55
TRADING POST.....	59
AUCTION BLOCK.....	61



7



19



22

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We have continually been promising you an improving product and delivering, but with this issue we feel we can safely say that we are offering the finest publication of this type anywhere in the world. Additionally, this issue will reflect a dramatic increase in our circulation, and we take this opportunity to once again thank you, our readers and advertisers, without whose support this would not be possible. In an effort to broaden the content of the magazine, we are actively soliciting articles relevant to Rock-a-billy, Blues, Country & Western, Pop and contemporary music, any facet of which relates to the general purpose of this magazine.

We are happy to observe that the Revival continues to expand in scope. It is now evident in all the media, and vintage '50's and '60's sounds, and contemporary music relating to the era, and dominating the national charts, from number one down.

As if the story of "MY DING A LING" were not complicated enough (see story in this issue), we now learn that the promoter of the show in England where the record was done live is suing the label which released it, in the sum of \$250,000, for distribution to the audience for artist royalties. Will wonders never cease!

On a less happy note, we recently learned of the death of Alvin B. Capozzi, founder of Calico Records which brought us the fabulous Skyliners. Deepest sympathies are extended to his family from the entire staff of Bim Bam Boom.

We are gratified to have been contacted by various record companies to coordinate with them in the release of their vintage material. As a result, we will have some incredible surprises for you in our next issue. In the meantime, we are offering some of our best releases yet (see back cover as). The two Dell-Vikings records are especially relevant in light of their new-found popularity, and the Teenchords record should help many collectors who couldn't find the original. Enjoy!

Finally, we welcome aboard Bill Millar, author of one of the best historic R/B books, "The Drifters". Bill's first articles appear in this issue, a fantastic story on one of the super groups, The Prisonaires and his regular new column, "Across The Sea".

FLASH !

As we go to press, we have viewed a partial preview of "LET THE GOOD TIMES ROLL," a major Columbia motion picture starring such historic Rock luminaries as Chuck Berry, Bo Diddley, The Five Satins and countless others. Set against a backdrop of vintage '50's and '60's footage, the film chronicles the Rock 'n' Roll Revival as created and lovingly perpetuated by Richard Nader, its acknowledged leading exponent. Although we viewed only one half hour of the film, it is apparent from this limited exposure that the film has not made the mistake of taking itself too seriously and that it succeeds in putting the Revival in the proper perspective. Its content is genuinely meaningful to both the nostalgia set and the contemporary audience, and this combined with the film's inherent sense of humor will make it a "must see" item. A complete review will be published upon completion of the picture.***



LITTLE ANTHONY & the

ONE of the few groups rooted in the 1950's which was able to survive the many changes which took place in following decade and continued to produce hits, was Little Anthony and The Imperials. Although their story is almost traditional as the histories of most R & B groups go, the group did have a colorful career and went on to achieve a degree of success attained by very few. The following is the story of the many phases through which the group went during their climb to the top.

The embryonic stage of the group found them in the Fort Green projects in Brooklyn, New York, as typical kids worshipping the Moonglows, Flamingos, The Diablos and other great stars of the day. Lunch time at Boy's High School around 1954 consisted of the guys singing instead of eating in the lunch room, and, by 1955 the group began to have serious aspirations towards a professional recording career. As yet un-named, they had an additional problem in that they could not find a bass - there were no less than four top groups (including the Velours and The Fi-Tones) in that school, and they had succeeded in grabbing every available bass. The Velours had just recorded a great tune called "Can I Come Over Tonight" and Anthony's group approached them to find out how they too could make a record. They were advised to go to 1650 Broadway, the building which to this day houses the majority of the music business - in those days, one would start on the top floor and work ones way down, auditioning for company after company, in the hope that one of these auditions would result in a coveted recording contract. In any event, this proved of no value and the group, which by now had acquired a bass, practiced for almost a year by singing at neighborhood dances, church socials and talent contests, where the first prizes were generally five dollars! The group at this time consisted of neighborhood friends, Anthony (lead), William Bracey, William Delk and William "Doc" Dokery. After having met Frankie Lymon who told them that his group had also just made a recording, Anthony's group decided that a second try for a recording contract was in order. Now named the Duponts (after the famous chemical company), they met with Paul Winley who was in the process of establishing a new record company in New York's Harlem area. The result was not only the Dupont's first record, but also Winley's. It was one of Paul's compositions intitled "You" / "Must Be Falling In Love". The session was done at Regent Sound and included such luminaries as Panama Francis on drums, Sam "The Man" Taylor on sax, Mickey Baker on guitar and Dave Baby Cortez on Piano; this was a "head" session, and no arrangements were used. For you collectors incidently the first Winley record was released on a blue and black label. (See photo and Winley Discography in this

issue). At any rate, the record was played by Dr. Jive for about two weeks and faded into obscurity.

Not to be out done, they took advantage of a connection which Doc's father had, namely, the fact that he knew Otis Blackwell. Otis took the group to Jack Hook's Royal Roost label and the result was a second record which was similarly unsuccessful. However, Hook did succeed in getting the Duponts booked on the bill on one of Alan Freed's New York Paramount shows. Alan was very impressed with them, and Anthony had recollections of being in the dressing room next to Frankie Lymon and the Teenagers and of him sitting in the Cadillac's dressing room and staring in utter bewilderment. Although this was quite an experience, the group was not payed by Alan Freed, depression set in and they disbanded. Several years later, some of the original Duponts reformed and cut "Screamin' Ball At Dracula Hall" on the Roulette label. This record didn't sell well and the group faded back into the shadows, never to be heard or seen again. Anthony having tasted limited success, immediately formed another group consisting of Clarence Collins (baritone), Tracy Lord (tenor), Ernest Wright (second tenor) Gloucester "Nat" Rogers (bass) and Anthony

by JOHN APUGLIESE, SR., STEVE FLAM

&

RALPH M. NEWMAN

(lead). They were all friends from the same neighborhood and they called themselves the Chesters.

Clarence was friendly with Richard Barrett, who was by then very influential at George Goldner's Gone/End complex, and the group went to see him in 1957, Richard did not like the sound of the group and advised them to practice some more. In the interim however, they met a member of the Cellos in one of those "famous" accidental meetings. Anthony knew some girls in Jamaica Queens and the group took a bicycle ride to their homes. While there they were introduced to a member of the group, who were then on the charts with "Japanese Sandman". It was suggested that the Chesters audition for Apollo and they were introduced to Charles Mehrestein. Anthony wrote two songs for the session, and one of them, "Lift Up Your Head", on the subway shortly before the session was scheduled. A few days before the group entered the studio, Clarence Collins was forced by his father to leave the group. He was replaced by Keith Williams, a former gospel singer, now singing with the Highway QCs. Although this was their first record to receive national attention, the label wasn't "taking care of business" as was almost mandatory in those days, and the record never really broke. The group went to the Apollo executives and insisted on a release, and gave Richard Barrett another try. Richard had heard "Fires" and was now quite impressed with the group, and expressed an interest in recording them. About this time Keith Williams left the group and Clarence Collins returned. Barrett rehearsed the group for three months in order to perfect two songs composed by Ernest Wright, "Two People In The World" and "Cha Cha Henry". Barrett took



DUPONTS



CHESTERS - IMPERIALS

Top - Anthony L-R: Gloster Rogers, Tracey Lord, Clarence Collins, Ernest Wright

the group to George Goldner and Ernest sang lead at the audition on "Two People" which blew George's mind and he signed them to a contract. The initial session called for the above mentioned songs with Anthony doing the lead. After the songs were on tape, George Goldner made it clear that he didn't really care for either as the "A" side. Al Blackman and Sylvester Lewis were in the studio and informed Goldner that they had a song which they believed would be a hit. Richard played it on the piano and Anthony and the group said it "stunk". George Goldner insisted that they record it and while the band took a twenty minute break, the group rehearsed what was to become a Rhythm and Blues standard "Tears On My Pillow". Since the group wasn't putting their "all" into it, the song was in its eighth take when Goldner suggested that Anthony sing the song in the child-like manner in which he spoke. Although he considered this a strange request, he nonetheless followed George's advice, and, on the very next take, the "Little Anthony Style" was first etched into wax. The record was released billing the group as the Chesters, but soon thereafter, Lou Gallup, End's A/R man, made it known that he did not care for this name for the group and suggested the name Imperials. (The original records issued were recalled and the record was released with new label copy. Needless to say, the Chesters version is extremely rare and avidly sought by collectors today.) Although the record was to ultimately sell in excess of one million copies, another change took place before the record was to run its course. Anthony first learned of his new identity while sitting on a Brooklyn park bench, listening to the Alan Freed Show. Much to his surprise, he heard Alan say "And now a new record which is making a lot of noise, 'Tears On My Pillow' by Little Anthony and the Imperials." This little slip of Alan's tongue was to provide Anthony with his trademark and the label copy was changed once again to reflect his new name. Unlike most groups, the Imperials didn't mind and no dispute arose out of this sudden change in billing: quite to the contrary, they considered that another famous "child like" lead, Frankie Lyman, was billed the same way. In the interim, Herman Lubinsky, head of the Savoy complex in Newark, New Jersey, made

an attempt to cash in on the group's new found success and purchased the masters for "You" and "Must Be Falling In Love" from Winley. (But alas, to no avail - the record did not sell, in spite of the artists' billing as "Little Anthony Guardine & The Duponts!"). Enter at this point a burgeoning young song writer who had gained some experience playing piano in the "Borscht Belt" and gone on to become the lead singer of the Tokens. He had also written some material for Connie Francis, and this writer, Neil Sedaka, brought the group one of his songs intitled "The Diary". It was well received by label executives and immediately recorded, and George Goldner, prior to leaving for a European vacation, instructed Richard Barrett that it was to be the group's next release. Barrett, however, had different ideas, for he had written a tune for that purpose himself, "So Much", which he had them do backed by the groups own "Cha Cha Henry". Contrary to Goldner's instructions, "So Much" was released and was less than overwhelmingly successful. Neil Sedaka, in the meantime had signed with RCA and his version of "The Diary" was on the way to becoming a million seller. George Goldner returned from his vacation infuriated to say the least, and he immediately released the Imperials' original version, but unfortunately with little success. In Anthony's own words, "That's how you blow a million seller!" The group was to remain with End Records for quite a while, producing several excellent sides such as "I'm Alright", "Wishful Thinking", "Shimmy Shimmy Ko Ko Bop" and many others; the latter was their second most successful record on the label but none ever did nearly as well as "Tears". Anthony and company also did two albums for End, and while their first, "We Are The Imperials", is well known to collectors, their second, "Shades Of The 40's", End LP 311, is far more obscure and highlights the group doing standards of that decade. We believe that the singing style exhibited on this album was the embryonic stage of the style which was to carry the group through the 60's and 70's. During this period, the group experienced a relative lack of popularity with respect to their recordings but continued to do many personal appearances on the strength of their early hits. It is ironic indeed that Anthony and the Imperials did several shows for Alan Freed, who did not recognize Anthony as the former lead singer of the Duponts, the young group which he "forgot" to pay for an appearance many years before.

The time is now approximately 1960, and the following quote best describes their condition at that time: "The group was very depressed, I was very depressed. My head was big and I wanted to be a big star. I was playing all over the place, travelling, big man, and wound up breaking away from the group. People were filling my head with garbage, so I broke away and for two years I did very little. I just never had the power to make it on my own." During that two years period, Anthony had signed with Morris Levy's Roulette label which released two records, the first of which "That Lil' Ole Love Maker Me" billed the artists as Little Anthony & The Imperials. This was, however, not the case, for the side was done with a studio group. (The second Roulette record was recorded by Anthony on his own). Meanwhile, the Imperials had reformed and had recorded for several labels, Carlton, Capitol and Newtime. Although "A Short Time" credits the group as Anthony and the Imperials, this is not true, as the lead singer of the new Imperials was George Kerr. In his earlier days, George was the lead singer of the Serenaders who recorded "I Wrote A Letter" and was later to become an executive in and an artist and writer for Sylvia (Mickey & Sylvia) Robertson's All Platinum complex of labels. Although the "new" Imperials' records met with little success, they played many small one nighters while Anthony followed basically the same route. It was inevitable, therefore, that they would eventually meet, and when they did, Ernest Wright and Anthony began to compare notes on

CONTINUED

what they had been doing over the last couple of years. Ernest related that, through their vast stage experience, they had developed a modern harmony sound. This is to be heard on Pookie Hudson's (former lead of the Spaniels) recording of "I Know, I Know" on Lloyd Price and Harold Logan's Double L label. In addition to backing Pookie on this session, the Imperials' Sammy Strain was a co-writer of the tune. In any event, Anthony had also developed his voice through his stage experience, and the meeting between him and Ernest resulted in the decision to reform Little Anthony & The Imperials. This group consisted of Anthony, Ernest, Clarence Collins and Sammy Strain. Sammy came to the group highly experienced for he was a former member of the Chips (Charles Johnson, Paul Fulton, Shedwick "Buddy" Lincoln and Nathaniel Epps) who recorded "Rubber Biscuit" for Josie in 1956, as well as a former member of a group called the Fantastics, best known for their RCA recording of "There Goes My Love". This new group rehearsed for a solid nine months while their managers attempted to find them a good deal with a record label. William Parker and Ernie Martinelli succeeded in meeting with Teddy Randazzo, writer, producer and A/R man for Don Costa's newly formed D.C.P. label. Teddy, as a veteran of the Three Chuckles, remembered Anthony from the Alan Freed shows, and knowing his voice well, presented him with what he felt was an ideal song, "I'm On The Outside (Looking In)". The group liked the song, Teddy liked the group and a long term contract was signed.

The following is a quote from Anthony describing the period during which they were rehearsing "Outside Looking In" in order to record it: "I have to really thank Murray The "K". He really made our comeback possible by putting us on one of his stage shows and by plugging the return of Little Anthony & The Imperials on the air. At the stage show, we used every trick in the book, like walking out on stage with luminous gloves, with no lights, dancing like crazy and receiving standing ovations for ten straight days. Murray was one of the few who paid us top dollar for doing live shows, and, amazingly he put us on the show before "Outside Looking In". It was the most emotional experience of my life, being on stage and getting such a hand after not being a star for so many years. What really convinced us to record that song was the encouragement we received from Jay and The Americans. We were rehearsing it backstage and they had a dressing room right next to ours. They told us that song would be a smash. I cried, I really cried because I didn't expect that kind of reaction".



IMPERIALS ON D.C.P.

L-R: Ernest Wright, Sam Strain, Anthony, Clarence Collins



In any event, for the purpose of this session, Don Costa rounded up a 32 piece orchestra consisting of the top studio musicians in the business and a chorus. All it took was three takes to create the sound which would skyrocket Little Anthony & The Imperials back to the top almost a decade after they first entered the recording scene.

To quote Anthony once again; "When "Outside Looking In" was finished, the engineers, musicians and everyone there knew that we had a hit -- it was the same feeling that prevailed at the "Tears On My Pillow" session. And once the record was out, we saw something which we had not seen in years, royalties!"

At the high point of their new found success, Anthony received a call from Teddy Randazzo in Rome. He had just broken up with his wife, and feel very down about it, he had written a new song called "Going Out Of My Head". He wanted to come home immediately and play it for the group. This he did, and it turned out to be the biggest hit in the group's career, selling well in excess of one million copies. It has become a genuine contemporary standard, having been recorded by virtually every major recording act. Next came "Hurt So Bad" another major hit for the group, followed by a nine month hiatus in recording resulting from a disagreement between the group and Don Costa. In the interim, D.C.P. had been sold to United Artists who had renamed the label VEEP. The first release under this new arrangement, "Better Use Your Head" was a minor hit but none of their subsequent releases met with any real success. Although their move to VEEP saw the dropping of the "Little" prefix from Anthony's name, and its return on their later recordings for the parent U.A. label. Nothing really helped to create a hit single. Their albums, however, sold far better than those of many acts with top ten singles as a result of which they were heavily booked into the worlds major nightclubs (The Copacabana in New York, as well as the big hotels in Las Vegas, Lake Tahoe and Reno). They were also seen on the important TV shows such as the Ed Sullivan and Mike Douglas shows. Although these accomplishments sound quite ordinary by today's standards, it was a rare group indeed which started out on the street corners of Brooklyn and wound up in the worlds major entertainment showcases.

The group today consists of Anthony, Sammy Strain, Clarence Collins and Bobby Wade who recently replaced Kenny Seymour. Their conductor and arranger is Hal Jenkins, a former member of the original Kodaks. Now being the owners of a production company and having the writing services of Tommy Bell, one of today's major R & B writers, the group is first finding the creative freedom they have long sought. It is hoped that this combination will see the group rise once again to their rightful place among the hierarchy of Rock talent.

CONTINUED ON PAGE 53

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PRISONAIRES

BY BILL MILLAR

"How can a man with so much soul in his voice have so much poison in his soul?" asked Bob Plotnik of Johnny Bragg in an old "Big Beat". Johnny's reply, in essence, is this. Convicted of rape at 11 years of age, (You'd have to be 14 in England) he got

JOHNNY BRAGG

1957



"I went to prison back in 1943 - on May 8th - for 99 years. Before I started singing with the group there was a group called the Prisonaires at that time - I used to do a lot of practicing in my cell. I used a bucket over my head because I had to keep the sound down to keep from worrying the other inmates and, at the same time, the bucket would give me an echo effect something like a microphone and, man, I went on like that day and night for several years. Sometimes I put in maybe 16 to 20 hours a day just singing. I worried people to death but like I said, I tried to hold the sound down with the bucket. I thought about the music so strong that when I went to sleep I'd go to dances in my dreams and every song they'd play seemed like a new song. I woke up in the morning and started writing them.

99 years in Tennessee State Penitentiary in 1943. Released on parole in 1956 he was soon back inside for another 6 1/2 years. He'd been caught in the back of a car with his wife. His wife is white and Tennessee is tough on parole violators. "These things happen" says Johnny "there ain't been no such thing as constitutional rights for a black man. "Midway through his first sentence, Johnny wrote and recorded a song called "Just Walkin' In The Rain". Johnny Ray picked it up and sold two million with it. In England you can hear it on "Family Favorites" by the Ray Conniff Singers. Johnny Bragg, you'd think, would be made for life. In fact, he makes a pittance from his job down at the cemetery and he won't forgive me for saying so because he's still kept his pride, and his voice and his songs. Over 300 which no one wants to hear. Not even his white label mate Johnny Cash who could add another ex-con to his package without noticing. Nor Elvis who once visited Bragg in prison (he's kept the cutting from "The Memphis Star Press") and asked how he could help. "I'm doing fine" grinned Johnny, needing help so bad he could taste it.

The Sun label hides many a story but none so strange or so harrowing as that told to me by Johnny Bragg. Read on and wonder why it's the Merle Haggards who get the free pardons.

"I was born here in Nashville on Herman Street in 1932 and I've been singing ever since. I was born blind and stayed blind for seven years. They tell me the doctor used to sit me on top of the table and I used to sing to the doctor, songs like "My Blue Heaven" and "What You Gonna Do When The Rent Man Come Around". I can say the greatest thing to do with music that ever made me wanna do something was the Ink Spots and Bill Kenny. That was the first thing and later Louis Jordan, Perry Como, Muddy Waters and Jimmy Witherspoon all played a big part.



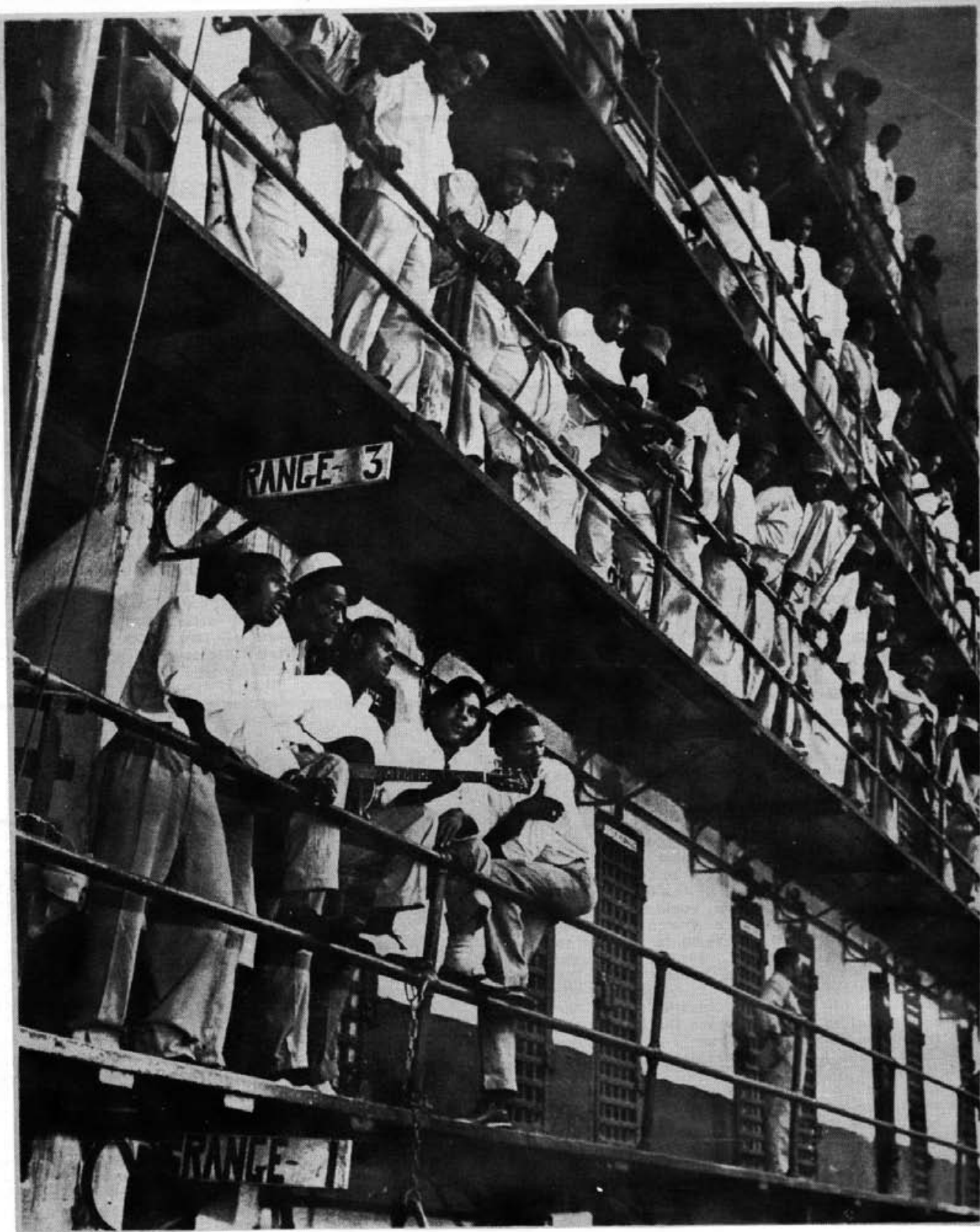
BRAGG & FAMILY

TODAY

"I joined the Prisonaires in the late 40's and later I put the group together that was to record for Sam Phillips. This was Ed Thurman (second tenor), William Stewart (baritone), Marcell Andess (bass) and John Drew, another tenor. Stewart also played guitar.

Practically every member of the group was doing 99 years. One boy was fourteen when he was sent to prison for armed robbery and another member killed a fellow 'cos the guy killed his dog. At that age you are not a real criminal because you make one mistake. We weren't exactly segregated in prison. Segregation was the right word as far as the officials were concerned and there were certain prison jobs that no black man could get but the inmates themselves - we didn't draw no lines. The Prisonaires were trustworthy men, they were intelligent men well-liked by the other inmates. So we could sing at the other prisons and before different civil groups - we'd travel under guard but the guards never carried weapons.

"Eventually, a fellow by the name of Red Worthan came to the prison along with Jim Bullet. They were good friends with Sam. Jim would go around and help



THE PRISONAIRES IN THE MEMPHIS STATE PRISON - photos courtesy of Dick Horlick.

Sam find talent to record. They listened to the Prisonaires and were very satisfied with our singing. They made arrangements for Sam to hear the group and thanks to Governor Frank Clement and Warden, Jim Edwards, The Prisonaires were allowed to go to Memphis and record for the Sun label. (NOTE: The English writer Colin Escott observed that Sam Phillips brought his equipment to Nashville for the first session - "Blues Unlimited #94"). I'm the co-writer on "Just Walkin' In The Rain" along with a fellow named Robert Riley who is now recording with Starday. I still get small royalties about twice a year from Golden West Melodies - Gene Autry's outfit. They're reliable now but I was beat out of a lot of money in prison, maybe a 100,000 dollars at the time it was a hit. Sam and the other Prisonaires seemed to think the song was a waste of time, that it was too weak. But I could see something there. When it

fellows didn't like the idea so we changed to the Sunbeams. That was Hal Hebb - who was Bobby Hebb's brother, Willie Wilson, Al Brooks, Henry Jones (a guy we called Dish-rag) and myself. This group recorded for Excelllo as The Sunbeams (no performances were issued) and The Marigolds. We recorded in Downtown Nashville's Excelllo studio on Second Avenue and the side people they used were from the Free World. Freddie played saxophone and did all the back-ups for The Sunbeams and The Marigolds.

I did thirteen years before I was released and I was still on parole when I started recording for Decca in 1959. Owen Bradley was my studio manager and I was with Tree Publishing owned by Jack Stapp and Buddy Killer which is one of the biggest things going around Music City. I think it was one of the first times Decca had cut R & B here in Nashville and my first for 'em, "True I had to go back to Tennessee-



was first released we sold 250,000 copies, just like that. More than Francis Craig's "Near You" at first and that was a record - breaking thing at the time. But then Johnny Ray did it. Our's stopped happening and he sold a couple of million.

"I also co-wrote "A Prisoner's Prayer" with Jimmy Proctor. William Stewart, who had a heart attack played guitar on these and Sam engineered them himself. Clarence McKeel - who wasn't in the Prisonaires then - helped write the lead sheet for "Walkin'" along with another man who's dead now, George Williams. Sam took us to Memphis in an old van and we would spend many hours in the studio. Elvis used to drop by but he was just another guy at the time and Sam would run him out of the studio. But he dug the Prisonaires - "Walkin' In The Rain" was one of his favorite songs - and he'd come back at the lunch break and talk to me. Some of the original Prisonaires were released after our third record and I organized a Junior Prisonaires thing. Some of the

State Pen on parole violation. It was said that I was in a car with a naked woman but that woman was my wife. My parole wasn't really violated. I think someone was trying to get back at Governor Clement at the time. They knew me and him was pretty close and they used me to get back at him. They misused me but a parole violation can be a hot thing in this state whether a man really violated parole or they just say he did. The second time I was back about 6 1/2 years.

Back inside I had the third Prisonaires who didn't record but they were real great. It was an intergraded group with Acie Horton, Sullivan Hayes, Jimmy Doyle and Clarence "Two-Hats" McKeel. Clarence was white and he turned out to be one of the greatest guitarists we ever had. He was doing fifteen years but he's written hits for Bob Wills and I think he's done one for Hugh X. Lewis. (Escott also notes that McKeel has recorded in a country-pop vein for Kapp). Jimmy Doyle is still in prison but he comes up for parole

CONTINUED ON PAGE 52

THE SHELLS COMPLETE STORY 1957-73



PART 3

The new lead, Clayton, was great to work with, and he sounded very much like Nate, only a little heavier in technique. The song chosen was The Crests' "SWEETEST ONE", and for the flip side, their own "BABY WALK ON IN". I wanted to cover all bases, so I arranged to have the same combo that had backed up "BABY OH BABY" and "COULD THIS BE MAGIC" as well as hundreds of other fine sessions. I changed "SWEETEST ONE" to give it a pounding drive, with dramatic "stops", and a very long and ultra-high pitched falsetto ending. The Shells tended to be "conservative" with their talent but I insisted on bringing out every voice to its best use and they went along with me, although sometimes reluctantly. (For example: on "BABY, WALK ON IN", I insisted on a false tenor ride coming right into the release of the bridge of the song and then hanging over almost into the final verse. This was a totally new thing and The Shells thought I was crazy and told me so, in no uncertain terms. We fought, but we were friends and they did choose to go along with me. They decided on their own; there was no heated battle and they made up their own minds.) It was very early on a hot September night in 1961, that found us all in the studio with very real plans. The combo had lost its original "feel", so it became an uphill struggle, to get them to do what they should have been able to knock off in their sleep. Some thirty-seven takes later, and a very long night, we finished. A week later, Mr. McCarthy and I went to the studio, where I mixed the tapes, bring-

ing up the bass, false, etc., and doing all I could to make up for the combo's failure to be themselves. (They did a good job and you'd never know there was a problem but they had really gone downhill fast.) "SWEETEST ONE" got New York and Philly air-play right away, and everything really looked good, when it happened. "BABY, WALK ON IN" took off on R&B stations and became so popular that when The Shells appeared in Newark, they were dragged off the stage while singing it. They had a "soul" hit breaking just as the "pop" side was coming to life!! We were hoping for one chart record, a "pop" record, that could go R & B if it got the play. AM radio was all that counted at that time and the strange interplay of black and white stations, caused many songs to be in the middle of useless tugs of war. The needed reversal of "SWEETEST ONE" on the "pop" outlets, or the flipping over of "BABY WALK ON IN" on the R&B formats was a puzzle quite beyond piecing together. In many ar-

— WAYNE STIERLE

eas, the record is unknown today, while in others, it's remembered as a soul hit, and in others, they confuse it with 50's "oldies" material. We were on the right track but getting up a full head of steam, well, that was something else again.

The complexities kept building. Mr. McCarthy had acquired a fine song "HAPPY HOLIDAY", a very, very light and catchy song. An "instant hit" sound, the kind that runs through your head for years after hearing it only a few times. The Shells learned it and we went to a studio to cut a demo with only a piano and guitar so as to see what there was to build on. Clayton, who had fit so well, ran into the same trouble that Nate would have, had he still been with the group. (Limited vocal range and bluesy sound, turned this jump song into an R&B shouter and destroyed the feeling completely. Clayton simply couldn't handle it, but unknown to me at that time, The Shells had already decided he was getting too "throaty" and parted on a very friendly basis. Two days later, they called up with a newly practiced "HAPPY HOLIDAY", and back again, was Roy Jones). "HAPPY HOLIDAY" came together with "DEEP IN MY HEART", and after a band was chosen, and I added some "touches", we were ready again. (By "touches", I mean to say: The chiming intro to "HOLIDAY"; the raunchy sax break; and the most "inside" secret we ever cut, though it wasn't supposed to go unnoticed. After the lead sings the word "melody" in "DEEP IN MY HEART", I arranged for the false tenor to re-do, faster, the "BABY OH BABY" intro. It fit in well but no one caught on, so it became an

CONTINUED ON PAGE 48

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WHOSE DING-A-LING ?

At a recent rock 'n' roll revival show in New York, a gold record was presented to Chuck Berry, signifying a million sales of his recording of "MY DING-A-LING". The site for this presentation was no coincidence, for here was one of the fathers of rock 'n' roll with a number one record on the national charts more than sixteen years after his debut as a recording artist. While the audience consisted in part of the usual nostalgia seekers, it is interesting to note that the majority of the people were today's young listeners, apparently searching for the roots of Rock. To these students of "their" music, Chuck Berry is a legendary figure, and it is with much wonder that they consider the fact that he composed and performed this cute, slightly off-color novelty song here in good old 1972. But in the midst of this wonder, however, some claim that they've heard that song before. The veteran Chuck Berry concert-goers will tell you that he has been closing his concerts with this number for years, and the Berry record collectors, who stuck with him through thick and thin, will remind you of a curiously similar song, done on one of his earlier Mercury albums, entitled "MY TAMBOURINE". Why the different title? Obviously because the Mercury side was released during an era when the lyrics of the song in its present form would have been considered more than slightly off-color. So that explains where you've heard that song before. Right?

Wrong! That song had been etched into wax several times before many of the people who purchased the recent number one record were born, and it involves one of the more intriguing stories to come out of the ever-mysterious record business.

To the best of our knowledge, the story begins at the threshold of the 50's, a decade which was to see the emergence of R&B and its evolution into commercial rock 'n' roll. Enter Dave Bartholomew, the man later to be largely responsible for the "sound" of Imperial Records, and who gained fame as Fats Domino's collaborator. One of the early releases on the Cincinnati-based King label was by Mr. Bartholomew and was entitled "MY DING A LING". It was a big-band influenced heavy blues number, and as was the case with many of these, its lyrics were quite suggestive. Predictably, this received absolutely no air-play in the world of white "respectable" music and was probably even too heavy to be played in black markets, as a result of which the record faded immediately into oblivion. The King record indicates the writer credit for the song to be split between Mr. Bartholomew and a writer identified only as "Rhodes", while the publisher is listed as Bartho Music, presumably Mr. Bartholomew's own company. By 1952, Mr. Bartholomew had made a move to the burgeoning Imperial label, where he acted in many capacities. He was writing songs, producing records, playing on sessions and was fea-

ORIGINAL KING BARTHOLOMEW VERSION - EARLY 1952

Ralph M. Newman

IMPERIAL BARTHOLOMEW VERSION - LATE 1952





THE BEES - 1954

tured as a recording artist under his own name. This year saw the release of a very strange record by him entitled "MY GIRL SING TING A LING", which, when played at the indicated 45 rpm speed, sounded more like a Chipmunks record than a record you would expect from a heavy R&B label. Playing the record at 33-1/3, however, revealed a performance of "MY DING A LING" which was virtually identical to the King version! (This oddity is not true of the other side and we do not have a 78 copy of the record to determine whether the same held true if a 78 was played at 45 rpm. We would appreciate hearing from any readers who might have the

CHUCK BERRY - 1972



CHESS LABEL CHANGE AFTER RECORD BECAME SUCCESSFUL

record to clarify this. - Ed.) To further complicate matters, the mysterious "Rhodes" had vanished as a writer, and the publishing rights were credited to Commodore, one of Imperial's house publishing companies. While Mr. Bartholomew apparently published the tune himself originally and therefore probably had the right to assign the copyright to another firm, what happened to the other original writer? And what happened to this writer when the song re-appeared on the same label two years later, this time entitled "TOY BELL" and performed by a group called The Bees. It is most likely that this record was produced by Dave Bartholomew, and at least the possibility exists that the name of the group was taken from the first letter of his last name. This is mere speculation, and it is more probable that the group was named after the insect. In any event, although these three records are now avidly sought-after collectors' items, none of them ever achieved any real commercial success. In light of these circumstances, it is unclear as to when Chuck Berry first became aware of the song and how it came to be recorded in mutated form on the Mercury album more than a decade later. It is further unclear as to what prompted Chuck Berry to consider himself the writer and publisher of the tune, when he almost had to be aware of the previous principals in it.

In any event, there are legal processes by which such matters are settled, and we understand that, at the time of this writing they are well under way. The recent Berry record was a major world-wide hit and there is an enormous amount of money at stake. We can only hope that all the rightful participants, including the nebulous "Rhodes" indicated on the label of the initial King recording, will be properly compensated.

In the interim, the question arises that when we are asked to play with the Ding A Ling, with whose Ding A Ling are we playing?



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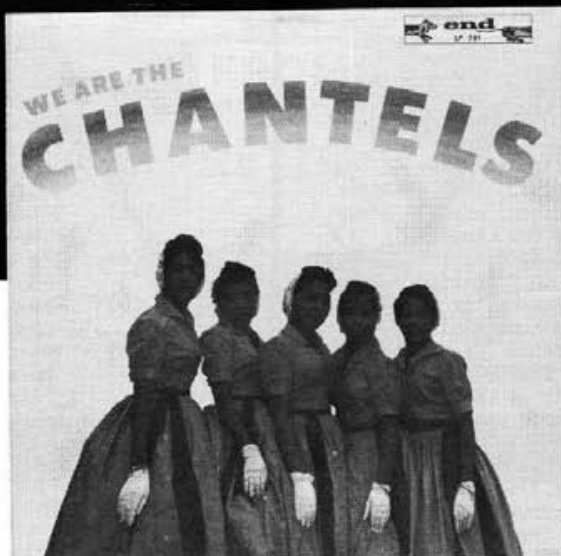
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Do you remember the first time you heard the golden voice and church choir accompaniment on "He's Gone"? Perhaps that is what inspired Richard Barrett when he first heard Arlene Smith, Sonia Goring, Rene Minus, Jackie Landry and Lois Harris singing in the street outside the Bklyn. Paramount.



by
PHIL GROIA

Arlene Smith was involved in music a long time before that historic meeting in 1957. All of the girls started singing in the second grade choir while they were attending Saint Anthony of Padua School in the Bronx. They were carefully schooled by one woman in the Gregorian Chant and consequently they all had the same sound and the same appreciation for interchangeable vocal parts and tonal quality. In those early grade school days, the dynamic sound of Arlene Smith was just beginning as she would often invent new vocal parts in choir class much to the dislike of her demanding music teacher. Unlike the male groups of this golden era, there was no real street corner experience for Arlene and her classmates. They had cinderella hours, confining their singing to halls, stoops and the locker rooms after St. Anthony of Padua girls' basketball games. Being a second stringer, Arlene had plenty of time to sing and rehearse during and after games. In addition to singing in school, the girls used to go to a Bronx community center in P.S. 124, where they rehearsed with The Sequins who recorded for Red Robin. There would be hops at P.S. 124 but as soon as the kids got tired of the records, The Sequins would start to rehearse, attracting everyone around them. The Sequins and the girls did talent shows at Saint Augustine's Church and also at a community center in P.S. 60. Arlene particularly remembers The Sequins for "Zoom" (Cadillacs), a song they did so very well. Another group that hung out at P.S. 60 were the Crows. One of them was from Dawson Street in the same neighborhood where Arlene lived. He occasionally promised to help the girls out but nothing ever developed. There however was no connection between this early meeting with the Crows and the recording in 1958 of "I Love You So". The Crows standard was just recorded according to George Goldner's direction.

In 1957 the St. Anthony of Padua's basketball team played a team from St. Francis deChantelle. The girls had been trying to find a name that was unique. Someone suggested adapting the name of the rival school. When they discovered that Chantelle had something to do with singing, "Chantels" was chosen as the name for the group. They were little aware at the time how this name would be slaughtered by well meaning disc jockeys to the extent of their being referred to as the "Chantillies".

Arlene was also unaware that she was to be the lead voice of an act that gained recognition as the first nationally successful female Rhythm and Blues vocal group.

The Chantels were aware of George Goldner's having recorded Frankie Lyman. They made an appointment with Goldner's office and made a big thing of it -- they rehearsed two of Arlene's songs incessantly and of course made sure that they were all dressed alike. When they went down to Gee Records on 42nd Street, they were told that Goldner was not in and that he would call them. After the "don't call us, we'll call you" experience at Gee, the girls decided to audition for the Valentines at Alan Freed's Show. They waited and waited near the backstage exit one afternoon until David Clowney and Ronnie Bright came out. David listened to them and referred the girls to Richard Barrett. When Barrett heard them outside, he couldn't believe his ears. He rehearsed the group for two months and then set up an appointment with George Goldner resulting in the first recording session at End Records.

Arlene Smith's musical background is rich in training and experience. Everyone knows that she wrote "The Plea", "He's Gone" and "Maybe". "He's Gone" was written during a piano rehearsal while she was thinking about a boy she liked. Arlene was trained to be a classical singer and pianist with recitals at Carnegie Hall and Town Hall. These were personal triumphs that prepared her for the rough road that was to come in the recording business. Once "He's Gone" and "Maybe" became hits, her musical life was profoundly changed.

Goldner and Barrett influenced her recordings but not necessarily her style of singing. They were interested in the sound and the heavy beat. That was Richard slamming away on the piano playing those triplets on the intro to "Maybe" as only he could play them. Barrett took what Arlene had been trained to do and converted it into a commercialized product. He had certain opinions about how a song was supposed to go. He was interested in the end product not in how the artist was to sing it. He never influenced Arlene's vocal patterns. Just the production of the record. Richard was also instrumental in promoting the Chantels long before the big Alan Freed Show, he got the group on to the Jocko show at the Apollo by simply bringing them there and having the girls wait

in the wings until Jocko could introduce them to the world's toughest audience. They were a smash, singing an Easter hymn and "He's Gone" for the first time on any big stage.

Besides writing "He's Gone", "The Plea" and "Maybe" all of which were backed up by the Buddy Lucas Orchestra, Arlene also rephrased a gospel song into what became "Prayee". "Maybe" was the Chantels' biggest seller. It sold a million records. The accounting of this has never been accurate as there were reports that some copies of the record were illicitly reproduced.

For reasons that are so familiar for many Rhythm and Blues groups of the 1950's period, The Chantels separated. Goldner and Barrett then used a group called the Veneers on "Believe Me (My Angel)" / "I" (End #1103), billing them as the Chantels. This same group recorded the same two cuts on Princeton # 102. The lead singer of the Veneers became the permanent lead singer with the rest of the original Chantels on the Carlton material, most notably "Look In My Eyes" and "Well I Told You". The Chantels who backed up Richard Barrett on "Come Softly To Me" and "Summer's Love" were three of the original girls. "Sending You This Letter" (End #1011) was a duet sung by Arlene and Willie Wilson, the lead singer of the Tunemasters. The Tunemasters were from 163rd. Street and 166th. Street and Webster Avenue in the Bronx where they used to rehearse with the Chantels. Barrett had ideas of recording the Chantels with either the Tunemasters or the Isley Brothers, a would-be forerunner of the Temptations - Supremes thing. One rumor that is not true concerns Arlene and her girlfriends on Old Town. They were imitators and not the Chantels.

Arlene who is an accomplished jazz singer, singing scat and pop equally well, had decided to stay on in school and pursue further professional training at Juilliard. She met Phil Spector and signed with Big Top re-doing the old Clovers' standard "Love, Love Love". This marked the beginning of a solo career that was attempted at Atlantic but is just now beginning to bear fruit thanks to the gentle guidance of a dear old friend, the late Jack Walker. Today Arlene sings with a backup group including Barbara Murray and Pauline Moore. We are all very lucky that the golden voice and church choir are still around.



DISCOGRAPHY

SINGLES

- END
- 1001 He's Gone (E3) / The Plea (E4)
 - 1005 Maybe (G66) / Come My Little Baby (R65)
 - 1015 Every Night (I Pray) (G 127) /
Whoever You Are (G 128)
 - 1020 I Love You So (G 165) /
How Could You Call It Off (G 166)
 - 1026 Prayee (154) / Sure Of Love (153)
 - 1030 Congratulations (G 253) /
If You Try (G 244)
 - 1037 I Can't Take It (G 350) /
Never Let Go (G 351)
 - 1048 I'm Confessin' (G 533) /
Goodbye To Love (G 532)
 - 1069 Whoever You Are /
How Could You Call It Off
 - 1103 Believe Me (My Angel) / I
 - 1105 There's Our Song Again (G 825) /
I'm The Girl (G 826)

- GONE
- *5056 Come Softly To Me (G 601) /
Walking Through Dreamland (G 602)
 - *5060 Summer's Love (G 505) /
All Is Forgiven (G 506)
 - * with Richard Barrett

- CARLTON
- 555 Look In My Eyes (5088) /
Glad To Be Back (5087)
 - 564 Well, I Told You (914) / Still (912)
 - 569 Here It Comes Again (913) /
Summertime (5090)

- LUDIX
- 101 Eternally (29005) / Swamp Water (29007)
 - 106 Some Tears Fall Dry (29036) /
That's Why You're Happy (29017)

- VERVE
- 10387 Soul Of A Soldier /
 - 10435 Indian Giver (10034)/ It's Just Me (100366)

- PRINCETON
- 102 Believe Me (My Angel) (1008) / I
By the Veneers (Written & produced
by Richard Barrett)

- RCA ?
- I'm Gonna Win Him Back /
by - The Chantels

- SPECTORIOUS
- 150 Everything (9301) / Good Girls (9302)

- BIG TOP
- 3073 Love, Love Love (1202) (Clovers Old Song) /
He Knows I Love Him Too Much (1203)

- END
- 1011 Sending You This Letter / I've Lied
The Tune Masters or Willie Wilson & Arlene

LP'S

- END
- LP 301 WE ARE THE CHANTELS
 - LP 312 THERE'S OUR SONG AGAIN

THE ORIGINAL CHANTELS: left to right -
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- * I BELONG TO YOU
- * DEEP IN MY HEART
- * IT WASN'T A LIE / WHAT AM I TO DO
- * I CALL TO YOU
- * YOU'LL BE THE LAST
- * TENDER LOVE (UNRELEASED)
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If one is a student of the 50's, and contemplates the contemporary music scene, it is difficult to name more than a handful of recording acts which are rooted in the 50's and which have been able to undergo the many necessary changes required for survival on the charts through the present. Although some obvious names quickly come to mind, such as Chuck Berry, Elvis Presley, The Miracles, Jerry Lee Lewis, Jerry Butler, Curtis Mayfield (the latter two were originally in The Impressions), Bobby Darin and Rick Nelson, the pattern seems to indicate that this is true mainly of single artists rather than of groups. A group, by definition, is a coming-together of musical minds long enough to produce an idea on which all the members theoretically agree, even if only for a moment. Sometimes this moment lasts long enough for a record or two and sometimes for several years. But, there comes the inevitable time when three, four or five different opinions mark the end of a musical entity which millions of people may have come to love. Such are the ways of most all groups and unfortunately, even the countless personnel changes which invariably follow rarely help.

There is, however, a notable exception in the form of a group which started out in life singing Italian standards, went on to do rock n' roll and R&B material of the 50's, to fight the Beatles hit for hit during the 60's and to turn out top ten

year gig with the group. This period also saw Frankie's entry into the world of recording, where he was keeping himself busy doing demo and background work. Although not particularly lucrative, this work did serve to bring him to the attention of noted music publisher Paul Kapp (brother of Dave Kapp, founder of Kapp Records), who furnished Frankie with one of his catalogue items, the Georgie Jessel standard, "MY MOTHER'S EYES". Cut with a studio group, the record turned out well enough for Kapp to be able to place it with Mercury Records and the result was Frankie's debut release under the name of Frankie Valley and The Travellers (he can not recall the members of the group, but does remember that it contained Tommy De Vito who was to remain with him for many years). This record was not successful, and although he continued to cut for Mercury, Frankie was a firm believer in the old adage of not keeping all the irons in one fire. Consequently, he was recording for Okeh at the same time as a single artist under the name of Frankie Tyler and, almost prophetically, the first release under this arrangement was "I GO APE", written by Frank Slay and the man who was to be deeply involved with his future career, Bob Crewe. It was while Frankie was on the road promoting the follow-up record that he first met Bob, who also was promoting one of his records as an artist (he was not yet producing). Although nothing came of this meeting

THE 4 SEASONS

by
marcia vance &
ralph m. newman

songs long after most of the English "super groups" were forgotten. The following is based on an interview with the man responsible for this group's "sound" since its inception, Frankie Valli of the incomparable and unique Four Seasons. The early part of their story, The Four Lovers phase, was outlined in detail in Issue #7 of Bim Bam Boom (The Four Lovers Story). A fascinating part of their story involves their life in the studio, and we are planning an interview shortly with Bob Crewe, their producer since the beginning. This will be featured in a future issue, but here we present the story of the basic history of the group.

Frankie was born in Newark, New Jersey and was raised there under less than prosperous circumstances. Although he exhibited a very early interest in singing, there was no money for lessons and he had to be content with learning by listening to the recordings of others. Predictably, his teen years brought the yearn to sing professionally, and Frankie auditioned for a local nightclub-type group called The Variety Trio. Although he had what it took to pass the vocal audition, he was told by the group that they were seeking someone who could double as a bass player. After a little white lie about his ability on that instrument (he had never played bass before), he quickly acquired one and learned to play sufficiently well to land a three

at the time, it was the beginning of an association which would be a turning point in Frankie's life. In the interim, however, he had become associated with a manager, Peter Paul and a publisher, Goldie Goldmark of Sheldon Music. Among others, Sheldon had under contract a writer by the name of Otis Blackwell (writer of "DON'T BE CRUEL", "ALL SHOOK UP" and other major hits) who was to write the initial release on RCA of Frankie's group, christened by Goldie Goldmark as The Four Lovers. "APPLE OF MY EYE" made quite a bit of noise and earned the group three appearances on the Ed Sullivan Show, and several additional releases on RCA, but unfortunately, all this generated moderate success at best. Additionally, as was a virtual trademark of the 50's, the group received very little compensation for the limited success it did have and Frankie once again was relegated to demo and background work to sustain himself. By this time, Bob Crewe had become fairly active as a producer of the "Philadelphia Sound", and he was using Frankie on many of his sessions. As a result, he is heard on records by The Rays, Danny and The Juniors and other acts indigenuous to the area. Contrary to rumor, Frankie did not sing on Bobby Darin's "IRRESISTIBLE YOU", although Frankie is quick to point out that, on many sessions, the background singers did their tracks first and left, many times being unaware who



the main artist would subsequently be.

The next chapter in Frankie's (and the group's) climb to the top involved George Goldner. There was virtually no one engaged in studio work during the late 50's who did not encounter him at one time or another, for he was one of the top producers of the era, and Frankie was no exception. The late 50's saw the release of "COME SI BELLA" on the Goldner-distributed Cindy label, with the group billed as Frankie Valli and the Romans. (The Romans represented a slight change in personnel, as Nick DeVito was replaced by Charlie Callello who later was to gain fame as a leading arranger of countless major hits, including several by the Four Seasons. We understand that Callello is now retired from the business and is currently a member of a religious commune.) "COME SI BELLA" was written by an acquaintance of the group, Carmem Di Palma, who had been stricken with cerebral palsy, and it was a poetic justice of a sort which saw the release of the record timed with a major cerebral palsy telethon on which the song was introduced. Unfortunately, this did not help the record to become successful, and George Goldner chose to woo the group over to his own GONE label. The only release on this label, "BERMUDA", saw the group change its name to the Four Seasons, a name selected by Frankie in honor of a club by that name in which the group had performed. Less than totally elated with the promotion and distribution given to this record, the group waited for the expiration of this contract and was free once more. (During later years, whenever they met George Goldner again, he would never fail to lament, "I could have had you guys.") At this point a major change took place in the group which was to be the turning point for which they had hoped. Hank Majewski had left the group to perform with another group, and the Lovers-turned-Seasons, pressed for a replacement, took on a fellow named Bob Gaudio, a former member of the Royal Teens. (Frankie had first met Bob while on a promotional tour with The Romans, as the Royal Teens were on the same tour with "BIG NAME BUTTON".) In addition to his singing abilities, Bob Gaudio was a prolific songwriter, and the group built a new repertoire based on his songs. Pooling their money, they cut several demos of these songs and went out to pound the proverbial pavement in search of a record company. One of those on their list was Larry Uttal's Madison label

(Uttal now heads the phenomenally successful Bell complex), and on their way into his office whom should they meet coming out but Bob Crewe. Bob told them to go ahead and see Uttal, but not to make any commitment until he had heard the sides. In any event, Madison did express interest in the material although they did not offer an immediate deal and, as arranged, Bob Crewe was the next to hear it. Although Bob's initial reaction was merely to offer advice, the outcome of the meeting was the signing of the Four Seasons as artists for three years. The first two years did not see a single recording take place, and the group, somewhat disillusioned, approached Bob Crewe for a release. Under these circumstances, he took them into the studio to do four sides, one of which was a novelty written in approximately fifteen minutes and added to the session at the last minute, entitled "SHERRY". Being affiliated with Perry Records at the time, Bob thought it would be a tremendous promotional gimmick to call the song "PERRY" instead. In light of mild protestation by the group and the severance of relations between Bob Crewe and Perry Records almost immediately thereafter, this never occurred, and Bob Crewe peddled the sides to Vee Jay, an independent label which was showing a steady growth pattern. The first release was, of course, "SHERRY" a song about a girl and a twist party which joined several other twist-related songs at the top of the charts. Bob Gaudio and Bob Crewe formed an alliance as writers and proceeded to demonstrate that this was no one-hit act, for, as it ultimately turned out, the Four Seasons produced a string of his hits over the next decade which remains unrivalled by any American group to this day. Their association with Vee Jay lasted for more than a dozen singles and several EP's and albums, and during this period the label was taking on the appearance of becoming a major entity in the business. In addition to the Seasons, Vee Jay at this time had Jerry Butler, Betty Everett, Gladys Knight and the Pips, Dee Clark, Gene Chandler and above all several of the early sides by the Beatles. Under these circumstances it is curious indeed that the label went bankrupt, and the Seasons were forced to leave amidst a heavy dispute over royalties. In any event, a substantial advance lured the group to Mercury, and the first release on the subsidiary Philips label, "DAWN", was an immediate success! Their stay with Philips was to produce the majority of their hits (See discography), as well as the emergence of Frankie Valli as a solo artist. This did not represent a split with the group, for this was a move that the entire group had considered for some time. In fact, many of the Seasons' biggest hits followed Frankie's solo records, which holds true also of The Wonder Who, which came about quite by accident. The group was planning to cut an album of Bob Dylan compositions, and while warming up for one of the sessions, Frankie was "fooling around" with "DON'T THINK TWICE" in his comic falsetto voice (patterned after Rose Murphy the "Chi-Chi" girl of the 30's). So amused was everyone by this treatment that it was recorded that way instead. Since the group was hot at the moment with "LET'S HANG ON", and "WORKING MY WAY BACK TO YOU" was due for imminent release, it was not considered prudent to release another record under the Four Seasons name and, hence, The Wonder Who were born. Nobody really wondered for very long who they were, and they went on to have two more hits! (We understand incidentally, that the Wonder Who format will be used once again for a record soon to be released another Dylan composition.) As seems almost inevitable in the complex record business, the Seasons' stay with Philips ended in a dispute, and the group proceeded to record for the "CREWE" label. As fortune would have it, Bob Crewe and the group were to go their

CONTINUED ON PAGE 58

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The story is a familiar one. "Man, I didn't make one cent off that record. "W-P-L-J" musta sold a couple of hundred thousand records, ya know? I kept asking Ray Dobard about it and he kept telling me that there were other costs, that the record wasn't doing very well. Man, was I stupid. When we recorded that song he had to borrow the microphone for the session. When we came back six months later, he had half a dozen \$900.00 microphones and he was driving an El Dorado".

Thusly, The Four Deuces joined the ranks of black artists who were exploited by record companies, according to Luther McDaniel, lead singer and writer of the 1955 classic, "W-P-L-J".

"We heard about Music City Records from Mercy Dee. He was traveling through Salinas, California, in early 1955 and he heard us. He told me we ought to get up to Berkeley and try to make a record. He had good intentions. He had a record out called ONE ROOM COUNTRY SHACK and it sold a lot of records too, but he never got any money from it".

W P L J

by Art Fein

I spoke with Luther at his nightclub near downtown Salinas. I had first heard of him after I played W-P-L-J on my oldies show on KLRB-FM in Carmel, California. A listener told me that the lead singer of the Four Deuces ran a nightclub in Salinas. I couldn't find it in the phone book so it took a series of calls to other clubs and taverns in Salinas to locate him. Finally, I found Lord Luther's (that's what he calls himself) club down on Lake Street just adjacent to Salinas' Soledad Street Bowery.

At first, Luther eyed me suspiciously, thinking I was another radio guy looking for a copy of W-P-L-J but after talking awhile, he recognized my interest and respect for him and he invited me out to his home in suburban Salinas for a longer interview. It took place on Nov. 27, 1972.

The Four Deuces originally got together at a cafe across the street from where Luther now has his own club. "it's a vacant lot now but it used to be called The Golden Dragon. It was run by a man named Mr. Coleman. I think he's got a place in Pasadena now. I was only 19 and going to Hartnell College and I used to go in there, you know, and sit around and listen to the juke box. I always used to see these G.I.s from nearby Port Ord, sitting around singing along with the records. I didn't pay any attention to them really, but all of a sudden one day something sounded real good to me. Well, you know how it is with the public attitude towards G.I.'s, especially in uniform. They're grateful if anyone acts friendly towards them, so we just got together and got to doing a singing thing together. We first sang spirituals in churches and then later on worked some small clubs and stuff but always doing other people's

material. W-P-L-J was the first original thing we ever did".

I asked Luther how W-P-L-J came about. There was this fella here named Carl Williams and I ran into him one day and he said "C'mon, go for a ride with me. So we were just riding and he was the first person that came up with the white port and lemon juice thing. That's when it was first exposed to me. We started sipping on the stuff and then we drove down to the Salinas River where he had some traps set to catch rabbits. Anyway, that got to be a regular thing with our group of people, follin' around and parties and all that and W-P-L-J was our own personal thing, you know. Nobody was supposed to know what we were talking about. We'd say "I'm gonna have me a little W-P-L-J party, that was our own private little thing".

Luther says that the Deuces were only together for about six months. "You know how it is with guys in the service. Once they get out, they leave, they don't want to hang around so we just kind of drifted apart". The split actually came before their hitches were up. Luther attributes the split to Orvis Lee Teamer's wife. "Man, we were gonna make our first trip east. We had a date set to appear at the Apollo - the Apollo! We played dates up around the Bay area and down Pasadena and such but this was really gonna be our big break. Then Orvis Lee's wife said no, she didn't want him traveling around the country so we had to cancel the trip. I mean can you tell me that a woman can hang up a whole group of people trying to do their thing? That was a big letdown and that kind of turned me off to groups and especially to married men.

I asked Luther about the group's touring. He said they usually appeared on Music City package shows, with other groups like The Gaylarks and Johnny Hartman's band. "When we did our first appearance after the record was out, we were scared to death, man. It was an auditorium in San Jose and we looked out from behind the curtain at all those people and we said "What are we doing here?" And old Ray Dobard, he was paying us \$50.00 a night for the four of us to split. Fifty for four people! Then this guy, Walt Kahn, he was from Tayward, he came up and asked me what Ray was paying us. When I told him, he said "Why don't you come with me? I'll pay you a hundred". Man, we thought "this dude is alright". "Man, were we stupid".

Luther shakes his head in dismay when he talks about the old days. "I was so stupid that after we had a hit song and didn't get any money, we made another song and then I still made a couple of other songs myself for him. I never saw a cent. I wrote a commercial for Italian Swiss Colony wine using W-P-L-J and then I sang the commercial and they paid Ray Dobard \$2000.00. I still didn't get paid! Man, I didn't catch on too quickly, let me tell you.

"You know, I wrote W-P-L-J all by myself. On the label it says Dobard-McDaniel but that did not mean nothin'. That just means he gets all the money. Anyway, I wrote this song but I did not think too much of it. I mean, I was actually embarrassed to show it to the other guys. Man, we didn't perform it until we really got

it down right. And do you know how many takes it took us to get the record right? Forty-four! You know, when you hear a record, it's real easy to sing along but when you're in a recording studio and you're working with new musicians and you're nervous, it takes a whole lot of work to get a song done. We were there for a whole day on that one tune".

....THE 4 DEUCES....

"Johnny Hartman's band was the backup group for that record. He had some kind of hit for Music City too and he never got any money either. They had a drum, piano, stand-up bass and sax and all the sax did was play the solo".

When I did the initial interview, I asked Luther if the Four Deuces ever recorded another record and he said they hadn't. A few weeks later, I talked to Steve Flam, Bim Bam Boom's Editor and he said he had another 4 Deuces' record "DOWN IT WENT". I asked Luther about that second record and he said "Oh yeah, I forgot about that one". Then I called Ray Dobard at Music City Records in Oakland and asked him how many sides the Four Deuces cut for him. "Man, I've got nine sides by them". I then called Luther back again and told him what Dobard had said and he said "That's a lie, pure and simple. We never did nine sides for him and if he told you that he's a liar". This may remain a problem for a little while but we'll find out soon. Ray Dobard told me on the phone that Music City is compiling a greatest hits package of two records, that will have Four Deuces' material on it. I also asked Dobard if he had any pictures of the group to put with the article. "yeah, I got a whole bunch of pictures somewhere in the warehouse but I'll be using them for my album". I asked him whether he could spare just one for me since the article would be good publicity for his album, but he said "Now why would I want to do that? When I put out the album it will have pictures in it and people will buy the album for the pictures too. I can't go around giving away pictures. That won't make me any money". When I told Luther about what Ray said, he said "Yeah, that's Ray Dobard alright".

The Luther McDaniel story took an odd turn when he resumed his recording career in 1960. He had given up on recording business and did some independent show producing and then met a guy named Rick Masten who said he had written just the song for him. It was called "I WAS A TEENAGE CREATURE". You know, it didn't sound like my style but I thought, I'd give it a try, so we recorded it in a garage in Pacific Grove. It sold a few copies around here but the flip side "TURN THE KEY", turned out to be the most popular side". Luther then recorded two more records for Masten, the last one being "THE TRUTH", which was picked up by Imperial in 1961. "They paid me \$2500.00 straight across for that record. Man, that's the most money I ever made

off a record".

The real oddity of this arrangement with Rick Masten (now a Unitarian Minister and songwriter) is that he was recording rhythm and blues records in Pacific Grove and Carmel, Car-



mel, and to a degree, Pacific Grove, is a picturesque tourist town noted for its magnificent coastal scenery (20 miles north of Big Sur) and its predominantly wealthy retired population. For sure, Luther's records were the only rhythm and blues to come out of this highly unlikely setting.

Masten told me that he did these records, along with quite a few other country-oriented things, just because he loved the music. "I never got anything out of the deal with Imperial but I was happy to see Luther get the money as he's been treated pretty badly by the record industry and it was nice to see him get a little reward".

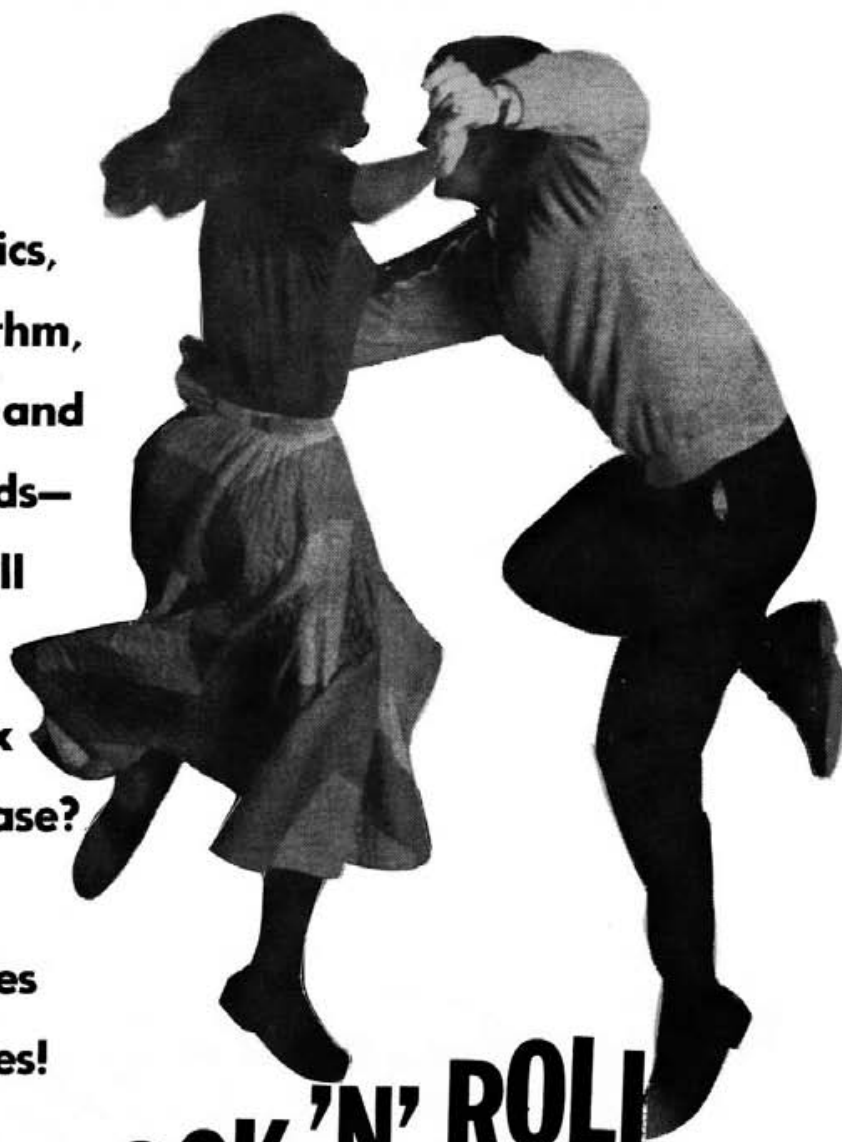
After his stint with Masten, Luther laid low until 1964 when he tried another record "TWO OF A KIND" on his own Lusan label. It got played around the Bay area and might have been a hit if they'd had distribution. After that, he tried "HOUSE OF THE RISING SUN" in 1968 but that arrangement soured because his backer had the money "but didn't know what to do with it".

Luther's story is unusual because it has a fairly happy ending. After all his troubles, Luther has made a success with his nightclub and he's going to record again. "But this time I'll do it right. I'll pick the material, I'll pick the musicians, I'll do the arrangements and I'll give it the financial support. I've learned a lot over the years. I'm not going to make the same mistakes again".

We concluded the interview as friends, and Luther promised to get me tape copies of his records, if he could find any. I thanked him and promised to keep in touch. I started to leave but stopped and said "By the way, you know about the radio station WPLJ, don't you?" "The radio station?", he asked. "Yes", I sputtered, "one of the biggest goddamn radio stations in New York calls itself WPLJ after your record! They love it back there! "Are you kidding me?", he replied, turning to the girl next to him, "Didya hear that? They named a radio station after WPLJ". ***

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DOES ROCK 'N' ROLL BREED VD?

By PETER GADSON

THE TEEN-AGE BOY sidled into a doctor's office in a small city in West Virginia, and shamefacedly confessed that he had a "disease". Examination disclosed syphilis. The MD treated him, then notified the Health Department.

At first the patient refused to name the girl who'd infected him. Finally convinced that she would spread the disease all over the county unless she was brought in for treatment, he reluctantly identified her.

She was a 16-year-old school girl. Clinical tests confirmed that she was an active VD carrier. Quizzed about her contacts with men, she broke down and told a remarkable story.

A week before she had gone to a rock 'n' roll session at a local "clubhouse". The boys got her drunk, kept her drunk for several days. During this period 41 men and boys lined up and had sexual contact with her, one after the other!

She said she was too ashamed to go to the police. Officers of the Health Department quickly rounded up the "cats" and found 23 of them infected with VD.

Of these, 17 were high school students.

According to the U. S. Public Health Service, incidents like the above are reported by state agencies all the time. A recent alarming upsurge of VD among teenagers all over the country has doctors and clergymen, educators and police, as well as national and state public health officials, in a sweat.

In 10 serious outbreaks of VD in 7 states recently more than half the victims were young boys and girls in their teens!

"VD UP 30 PERCENT AMONG TEENAGERS", ran a headline in a Los Angeles newspaper.

"VD THREAT TO YOUTH", trumpeted a New York newspaper.

The Massachusetts Department of Public Health reports an increase of 12 percent in syphilis cases, 9 percent in gonorrhea—chiefly among teen-agers and young adults.

Similar reports pour in from California, Illinois, Michigan, Ohio, Oklahoma and many of the states in the Deep South. Altogether (Continued on page 50)

a steady rise in teen-age VD has been recorded in 11 states and 18 big cities, from coast to coast.

When all these reports and statistics are boiled down, a shocking picture of the moral and physical corruption of our youth emerges. This is what parents can expect in 1959:

- At least 200,000 teen-agers throughout the nation will get VD!
- At least 2 out of every 100 boys and girls of high school age will catch gonorrhea!

- About three out of every four teen-agers who get syphilis will keep it secret for from one to four years. They won't seek medical treatment. They'll pass on the disease to their friends—and their friends' friends too!

More than 10 years ago our scientists assured us that at long last we'd licked the ancient scourge. The modern miracle drug penicillin cured VD quickly, safely, painlessly, inexpensively and absolutely. The old gag, "It's no worse than a bad cold!" had almost come true. Syphilis and gonorrhea were obsolete, a bad dream that vanished with the dawn of a new medical era.

Today that dream has turned into a nightmare that haunts every parent in the land.

Teen-age VD is AMERICA'S NO. 1 PUBLIC HEALTH PROBLEM!

How come this sudden rampage? What's happening to our kids?

In a release to newspapers, the Massachusetts Dept. of Public Health recently put its finger on one of the principal causes of teen-age sex and VD: the rock 'n' roll craze that is sweeping the country!

"From interviews in clinics we discover that sex delinquency among teen-agers often stems from rock 'n' roll sessions where boys pick up girls," declared Dr. Nicholas J. Fiumara, Director of the Division of Venereal Disease.

"Certain types of rock 'n' roll—those with filthy lyrics, exploited by greedy vendors and disc jockeys with peg pants and d.a. haircuts—contribute to the emotional frenzy and sexual promiscuity of teenagers."

"Records which decent disc jockeys have been known to break over the air are featured by certain types of disc jockeys at unsupervised record hops. These disc jockeys attract a rough crowd, howling cats, and incite sensuousness that leads to sexual promiscuity."

He called attention to the "peculiar, almost hypnotic effect of the oft-repeated beat" of this type of music, and to the "sexually suggestive body motions" of rock 'n' roll dancing. Such parties often turn into an orgy of heavy drinking and wild necking, he asserted, with many young couples adjourning to parked cars for further intimacies.

"After one rock 'n' roll session in a large auditorium, cleanup men found more empty whiskey bottles than they find after a big boxing match attended by adults," Dr. Fiumara said.

The highest percentage of VD is to be found among teen-age girls attending these sessions, he reported. "They pick up the disease and then spread it like wild-fire among teen-age boys after wild dances laced with drinking."

DOES ROCK 'N' ROLL BREED VD?

These girls have replaced the prostitute and the call girl as the major source of infection, Dr. Fiumara says, adding:

"Prostitutes were named by infected men in only 6 percent of the cases; whereas pickups were reported in 70 percent, the girl friend accounting for the remaining 20 percent. The simple law of supply and demand has driven the prostitute practically out of business."

The precocious sexual activity of high school girls and boys has caused concern to authorities in a number of other states.

In Paterson, New Jersey, last November police broke up a sordid sex ring that held forth for more than two years in the back room of a dingy grocery store. Teen-agers were attracted to the joint by a jukebox loaded with the latest rock 'n' roll records for their pleasure.

About a dozen high school girls—ranging in age from 13 to 18—hung out every afternoon in a nearby candy store. There they were picked up by older men, who induced them to go into the grocery store to "listen to records". The jam session usually wound up with a "party" in the tiny back room. When police raided the joint, they found the floor littered with empty whiskey bottles.

Five men, including the owner of the grocery, were locked up on morals charges. Four girls were hauled in for examination. It was discovered that two of them were pregnant. One was only 15 years old. Police said they would pick up the rest of the

girls, were checking on the whereabouts of at least a dozen more men.

"It's the worst situation I've seen in Paterson in the 30 years I've been in the department," declared Police Chief Daniel Murphy. The girls were not primarily to blame, he added. "This is a glaring case of parental delinquency."

A report by the Iowa Department of Health details an amazing story: one teen-age boy started a chain reaction that threatened to infect an entire community with syphilis!

The 19-year-old "hep cat" played around with two females: a 12-year-old junior-high student and a 49-year-old housewife. He presented each with a dose of syphilis.

The young girl was a firm believer in sharing the wealth. After exposure, she later confessed, she had sex relations with 32 high-school boys! When two of the boys came down with syphilis, local health authorities realized they had an epidemic on their hands.

The two boys gave investigators the names of 13 schoolmates whom they had exposed to the disease. Two of the girls had acquired syphilis. They in turn admitted sex contact with 13 boys after exposure, and one of the latter was found to be infected.

School authorities were astounded by the prodigious sex output of their pupils. A total of 60 students exposed themselves to VD, six of them actually got it! Only swift action by the health department saved the others and prevented the infection from sweeping like wildfire through the entire school.

Health officials didn't do as well with the adult chain. Before they could identify all of this group, and treat them, the 49-year-old housewife transmitted the disease to five men. And these in turn infected four of their wives and sweethearts.

If the health department hadn't moved in swiftly to break up this chain, the whole community might have been infected!

The problem of teen-age VD isn't confined to teen-agers. It's YOUR problem, too. Because indirectly, through chain reaction, YOU may be infected.

Well, what can we do about it?

All kinds of programs have been suggested. In some communities, school authorities have set up a vigorous sex-education program in the schools. In others, the health authorities are conducting a new "STOP VD" campaign in the local press.

In Minneapolis a teen-age Catholic action group called CONTACT has started a drive to launder the words of popular rock 'n' roll tunes. It's conducting a nationwide "Better Lyrics" contest to counteract "suggestive music."

There's a sure-fire cure for teen-age VD: penicillin.

Is there any sure-fire way to prevent it?

Perhaps Police Chief Murphy of Paterson, has come the closest to pointing out the real answer to the question:

"THIS IS A GLARING CASE OF PARENTAL DELINQUENCY!"

Posed by professional models.



The wild fling of rock 'n' roll, left, in the juke joint, above, often leads to the alley, right.



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SIDE A

Please Mr. Junkman - Penguins

So Long Daddy - Souvenirs

My Heart's Desire - Pearls

*Fleeoowee - Calvanes

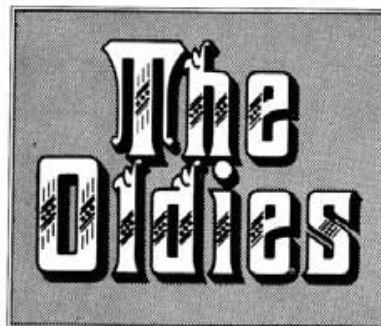
Be Fair - Pipes

Jump & Hop - Romancers

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SIDE B

You Are My Girl - Silks

Pushbutton Automobile -
Medallions

This Must Be Paradise -
Meadowlarks

Dingaling* - Crescendos

Baby Doll* - Crescendos

Magic Mountain - Medallions

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I got into the recording business by writing songs. My brother had a group called the Clovers. At that time I used to write songs for them when they were with Atlantic Records. Ahmet Ertegun who was the owner of Atlantic Records used to listen to my songs while the Clovers were in recording sessions. He was very helpful in suggesting and writing lyrics. I wrote a few songs for my brother's group and then I started writing songs for Big Joe Turner; one of them was "Hide & Seek". Then I wrote a thing for Ruth Brown who was a very big star at Atlantic called "Smooth Operator".

After that I started working with a fellow named Charlie Singleton. He had written a few hit records for different people. We became good friends. Charlie and I worked together before he wrote songs with Rose Marie McCoy. I began promoting dances after helping him organize a few. We wrote a song called "I Got My Eyes On You" for the Clovers. After a few other songs, I left him and found that things were very hard. At the time Rock and Roll was just starting. Alan Freed was in Cleveland. From Cleveland he came to Newark and WJNR and then Rock n' Roll was beginning to grow. So I used to go around to different publishers' offices with my songs in my hand while I was singing them:

the paul

"Ah come on, Rock n' Roll is gonna be here today, gone tomorrow." I thought that I was ahead of my time. "You people ought to wake up to what's happening.. It's a new day, a new sound, a new music. People will get a chance to hear it and...."

I remember that years ago the white kids would come to different dances, the Lloyd Price dances, in those days there were a lot of dances..the Rockland Palace....They used to come around. They knew what was happening. They dug the stuff and Alan Freed brought them a chance to listen to the music and really get out and get involved. It was just like baseball. When the youth loves something, they grow up to be adults whose children will love the same thing. I thought that it would be just like that with Rock and Roll.. But the publishers would slam the door. You know, "no good", "later" and all that stuff.

So I thought that the best thing to do was to start my own company. A lot of songwriters on Broadway thought I was crazy. The old black songwriters used to say: "What are you talking about? How are you gonna start a record company?" I figured that I had nothing. So there was nothing to lose. I'll make a few records. If they happen, they happen - if they don't, they don't. But before I got into this, I met Freddie Mendelsohn who had just left Savoy Records and was working with Joe Liebowitz who started a new label called Premier (Premium) Records. He recorded me in a group called Paul Winley & the Rockers. The fellow who was in the group with me then, Al Williams, is now my partner here at Big Chance Recording Corporation. We did one record that didn't mean anything "My Angel Child". I sang lead on the flip side and people still tease me about it. The rest of the group was Ben, Milton and Cecil. This was a street corner thing. No one had any professional intentions. After that I messed around for a couple of years and hooked up with Dave "Baby" Cortez. He, Bob Karnegoy and I used to write songs as a team. I used to teach David how to play the piano. He had a good sound, a good style, but he was

a little wild. I used to tell him to take it easy. Then I wrote a song, "Real Humdinger" for a group he was with called the Pearls. They were out of Detroit. They did that for Lamp Records which was a division of Aladdin Records. After that Aladdin folded in New York and Eddie Messner and his family went back to Calif.

The group on Aladdin, The Dodgers had no connection what-so-ever with the Rockers on Premium. The Dodgers were a group of kids on 135th. Street who I wrote songs for and managed. There was Alvin Clark, J.C., Bobby and Dennis. They sounded alike because I think a lot of groups in those days sounded alike. I wrote those songs for the Dodgers and for the Rockers that's why there might be some similiarity in sound

Then I went into the venture of my own company. In 1955 I had a group of kids out of Brooklyn New York Anthony Gouridine and a few other fellows in a group called the Duponts. I went into the studio with them and Baby Cortez, we called him Baby Clowney at the time. We did a thing called "Soft Lights"/ "Saturday Night Rock" with David. Then we did "You"/ "Must Be Falling In Love". I put these two records out but nothing happened. In Philadelphia and a few other places, the Duponts' record was hotter than a rocket

WIN

but it never got off the ground. Then I tried some other things with some groups whom I can't recall. That's when I met the Paragons out of Brooklyn. It was a funny thing. The Paragons were from Bedford Stuyvesant around Greene Avenue. At the same time, I had two other groups who damn near had the same sound. They were the Jesters and the Dubs. The Dubs belonged to Hiram Johnson, the brother of Buddy Johnson. Hiram would not give me permission to record the Dubs. So I cut the Paragons. I cut the Paragons with "Florence" and "Hey Little Schoolgirl" and believe you me that first session was murder! It was murder! I took the record to disc Jockey Jack Walker, a real good friend who I thought was the living end. I took it to him one morning over at the old WOV and he put it right on the air. Walker couldn't believe that I could make a recording that was so technically bad. I felt so bad that I promised him I'd go back and do what I believed to be a good sound over again. I went back into the studio with Dave Cortez who did a lot of my arranging on those records. This time we concentrated more on the walking type piano thing because the guy who sang lead for the group, Julius MacMichael could never sing the same thing twice and if he could, he couldn't remember what he was saying. The people could never understand what it was saying. So we concentrated on

a good groove with the piano and drums. This guy had so much soul, even in the fifties we were using that, I suggested that he do the whole thing in falsetto. When we put out this record, Boom! I was exhausted - had no bread. I gave it to Jack Walker assuring him that it was a better record.

Then Jocko came into New York City, Jocko and George Woods had both been in New York on WLIB before they went to Philadelphia. Both Jocko and Jack Walker broke this record. I was home one morning listening to the radio around 7:00 A.M. when Jack Walker played it a couple of times. I figured I'd have to wait 3 or 4 weeks to see what was happening. Later in the same week I was standing on the corner of Broadway and 66th Street. There was a distributor there called Cosnat which was owned by Jubilee. The girl who worked there called me inside and told me, as she was always encouraging, that she thought I had a hit.

"Every order that we take, the dealers are taking boxes."

"Boxes of what?"

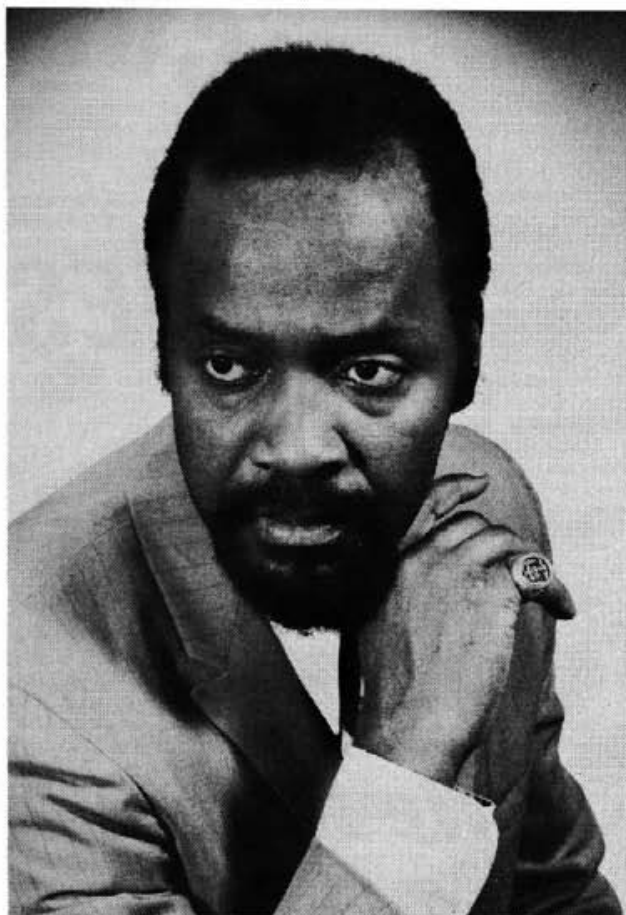
"Twenty-fives of your record."

"You Gotta be kidding?"

LEY

In those days you didn't have one-stops. All the dealers came to the distributor. In New York City alone in the first four or five days, we sold 30 or 40 thousand records. It just mushroomed and kept going.

I went back into the studio with this other group, the Jesters: Adam Jackson, James Stewart, Lenny MacKay, Noel and Jimmy Smith. They had a thing called "So Strange" which was actually a take-off of a Rogers & Hammersteintune and they had "Love No One But You"... They were hits and then we cut the Paragons again. "Let's Start All Over Again", "Twilight" and a couple of others. The Jesters also did "The Plea" from the Chantels and "I Laughed" which was on another label I had called Cyclone. The Jesters knew another group over on Park Avenue and 123rd. and 124th Streets called the Collegians. I knew James Daily who managed them with his wife because they also managed another group, the Schoolboys. I signed them up and recorded - "Zoom, Zoom, Zoom", and put it out. It was an overnight hit. The Quinns were another group that had a hit for me called "Hong Kong". The Quinns were not the Continentals. Too many of the old groups sounded alike. I used to promote Rock and Roll shows. I even wrote a song for the Nutmegs and rehearsed and rehearsed them. I used to have them on all these shows: The Fi Tones, Harptones, the this tones, that tones, the Buzzards



story

AS TOLD TO
PHIL GROIA

and the Fleas. They all sounded alike. It was no big thing for one to sound like another.

In 1958 comedy acts started coming to me to record; Moms Mabely, Pigmeat Markham, Flip Wilson. But what could you do with acts like that in those days. You couldn't give them away. In 1959, I ran into this fellow in Detroit named Barry Gordy Jr. at an A.M.D.A. convention. We looked somewhat alike, started rapping and became very good friends. "One of these days you're gonna be a bitch", I used to tell him. He would say "They gonna hear from me." It was one of those things. When I went back to New York. I told the DJ's that there was a fellow in Detroit who's gonna make some noise. Gordy used to promote Marv Johnson, in fact he started in the promotion business with Jackie Wilson. His first hit was on Anna Records, a thing called "Money" by Barrett Strong, which was distributed by Chess Records. Then he came out with the Tamla label, then Motown. His studio was smaller than what I have here. It was like a garage. He'd come to New York and I'd help him get around and get started. The Motown Sound hadn't really clicked yet. In that time the thing that was big was the New Orleans Sound; Ernie K. Doe, The Toussaints. I could see Motown coming but I was

CONTINUED ON PAGE 52

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louie silvani

I had finally arrived in the sanctuary of my home and I was looking forward to playing some pleasureable records for my guests. One of the first times this happened to me I was with two big time hairy fanatics who collected everything from Connie Francis to the Franciscans on Jimbo. Some soft drinks and refreshments were laid out (hard liquor, pot, etc.) just to help them along if it got a little too rough.

I strode over to what looked like any ordinary wall and yanked on a cord. It was then that I unleashed what to some of these people might have seemed a sight too awesome for the human eye; an accumulation of thousands of neatly rowed and uniformly stacked green - sleeved records from floor to ceiling. Now my purpose was not to eject a series of "oos!" and "wows!" from my guests but rather to perhaps stimulate them enough to possibly open their minds to the true art of collecting.

This small experiment of mine did not work out too well as they all left my home ready to pack it all in saying it was hopeless to collect. I think what happened was that they thought collecting was all about who can beat out whom rather than seeing it in its true light.

As a young starter in the early 60's my prime goal was to have everything and on red plastic if possible. Then, becoming more involved with the recording culture and the sound my tastes began to ripen. I turned over the hit sides and found out many times that the flip sides were just as good. My attitude maturing, I started to realize New York wasn't the only place producing the old sounds. Yes, one day in school they told me that there were 49 other states in the United States. You can imagine my amazement with this new found knowledge.

As I delved deeper into what was now clearly to be my life's devotion, I wanted to know what makes "Sincerely" by the Moonglows better than the later cut of the same song by the McGuire Sisters. From there I went into a study of harmony, then to the different dates and then to the various types produced in different parts of the country; for example the Chance Chicago sound of the Flamingos as compared to the Spiders on Imperial who originated from New Orleans. There was also the difference in labels like the raunch and crude Fortune recordings as opposed to the more polished Federal label featuring the Midnighters. It went on and on, the more I learned the less I knew, or the more I had to learn.

If a collector is to stay active his horizons naturally must broaden as his career goes on. For instance, years ago a collector wouldn't touch any Five Keys stuff with violins and a chorus in the background. However the Aladdin recordings proved such a landmark in a well rounded collection that anything by the Five Keys was appropriate for collecting. Rudy West made up for almost anything the group lacked.

This attitude spread on the other groups like the Cadillacs. Once all their important recordings like "Window Lady", "Gloria", "Wishing Well", etc. were obtained the later stuff that was not as pure like "Speedoo" and "Peek-a-boo" had to be kept. But it was all the early things that made collecting the later items worth while; they were just part of the development of the older sound.

I've found through my contacts with various record collectors that there are some very interesting reasons why someone will buy a record. Corny but often enough there is the guy who will ask for a copy of "Earth Angel" by the Penguins because when it was in its most popular day he was kissed for the first time and that one song will always recall that night long ago. Then we have the collector who buys all the great sounds and seems to have a very fine classic collection. Then one day I'll play "In The Still Of The Night" and he asks "gee, who's that by?" He's the one who doesn't know a thing about the business and worse yet he doesn't even know what his records sound like, they are retained as a status symbol and are deteriorating in his basement. Also there are guys from somewhere like Battle Creek, Michigan or Peoria, Illinois who will fall in love with "Gee" by the Crows. He's learned from the back of his WOR "Oldies But Goodies" album that "Gee" was the first real Rock and Roll record and the only side the Crows ever made. This interests him but he soon forgets about it. He has potential but without pursuing it further the would-be collector vegetates.

So now we have it that many of the R&B classics are not understood or appreciated even if they are becoming established in their own right. The true feeling behind the doo-wop is being overlooked, it is not experienced by the average person. Again I come back to the perfect example of the two hit versions of "Sincerely" by first the Moonglows and then the McGuire Sisters. The McGuire Sisters sold more copies! Nonetheless oldies are more popular than ever now. But I don't have to tell you that. You've seen good old Chubby Checker coming out on the T.V. selling 80 great records for the price of one LP, and then Ed "Kookie" Burns comes out with his heavy rap summing up the commercial with "It's the ginchiest".

Take the first Rock and Roll revival shows. All the great acts were there. Now they are charging admission for Fabian, The Ronettes, The Shangrilas and Del Shannon, and various other rot that has crawled out of the woodwork of the 50's to start a comeback. Sadly enough even these once entertaining revivals have fallen commercialized just as any other highly accepted attraction that demands large profits. Any time the mass public gets involved everything just gets watered down. Any form of intricate harmony is totally ignored, only the outer shell is heard. It is so hard to describe what transpired when you get into a group like Sonny Til and the Orioles. There are some people who will listen to them for years and continue to compare them to the Ink Spots. On the other hand there are a lot of folks who truly understand the feeling of hard Rhythm and Blues.

Being both a hard core country blues and a group collector, I would like to make a small comparison between the two. Hard blues (Robert Johnson, Blind Lemon Jefferson, Leadbelly) can be said to be very pure, earthy, simple, gutsy and raw. It is the blues, the singing of life, the struggle of the Black people roaming the country and playing their guitars in bars for nickles and dimes trying to survive in a world where they seem not to fit. It's all there in the plastic disc; the words; the moan-

CONTINUED ON PAGE 59

Volume 1

SIDE A

- *ROCK AROUND THE CLOCK
Bill Haley & the Comets
- *THE GREAT PRETENDER
The Platters
- *SEA CRUISE
Frankie Ford
- *BLUEBERRY HILL
Fats Domino
- *ROCKIN' ROBIN
Bobby Day
- *GOODNIGHT MY LOVE
Jesse Belvin

SIDE B

- *PEGGY SUE
Buddy Holly
- *EARTH ANGEL
The Penguins
- *BLUE SUEDE SHOES
Carl Perkins
- *LONELY TEARDROPS
Jackie Wilson
- *YOU CHEATED
The Shields
- *HONKY TONK (Part #2)
Bill Doggett

SIDE C

- *CHANTILLY LACE
The Big Bopper
- *EDDIE MY LOVE
The Teen Queens
- *DON'T YOU JUST KNOW IT
Huey (Piano) Smith
- *LET THE GOOD TIMES ROLL
Shirley & Lee
- *MR. BLUE
The Fleetwoods
- *KANSAS CITY
Wilbert Harrison

SIDE D

- *A TEENAGER IN LOVE
Dion & the Belmonts
- *WHISPERING BELLS
Dell-Vikings
- *MY SPECIAL ANGEL
Bobby Helms
- *GREAT BALLS OF FIRE
Jerry Lee
- *SORRY(I RAN ALL THE WAY HOME)
The Impalas
- *ALL I HAVE TO DO IS DREAM
The Everly Brothers

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Volume 2



SIDE #1

- *WHY DO FOOLS FALL IN LOVE
The Teenagers
- *IN THE STILL OF THE NIGHT
The Five Satins
- *COME GO WITH ME
The Dell Vikings
- *LITTLE DARLIN'
The Diamonds
- *WHOLE LOT OF SHAKIN' GOIN ON
Jerry Lee Lewis
- *HONEYCOMB
Jimmie Rogers

SIDE #2

- *LITTLE BITTY PRETTY ONE
Thurston Harris
- *COULD THIS BE MAGIC
The Dubs
- *TEARDROPS
Lee Andrew & The Hearts
- *MAYBE
The Chantels
- *HAPPY HAPPY BIRTHDAY BABY
The Tune Weavers
- *SWEET LITTLE SIXTEEN
Chuck Berry

SIDE #3

- *GET A JOB
The Silhouettes
- *FOR YOUR PRECIOUS LOVE
Jerry Butler
- *SIXTEEN CANDLES
The Crests
- *TEARS ON MY PILLOW
Little Anthony & The Imperials
- *BOOK OF LOVE
The Monotones

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SIDE #4

- *STAGGER LEE
Lloyd Price
- *IT'S ONLY MAKE BELIEVE
Conway Twitty
- *IT'S ALL IN THE GAME
Tommy Edwards
- *SINCE I DON'T HAVE YOU
The Skyliners
- *LOVERS NEVER SAY GOODBYE
The Flamingos

RARE SOUNDS

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THE WHEELS STORY

•
Sal Mondrone

Interview by Tom Deheny

Doo-Doo-Doo-Doo-Wop - Doo-Doo-Doo-Doo-Wop - Doo-Doo-Doo-Doo-Wop - Doo-Doo-Doo-Doo-Wop I'd climb the highest mountain, swim the deepest sea, just to hear you say dear, that you belong to me. for I adore you, you're 'My Heart's Desire'.

These are the opening lines to a song on which I must have spent at least 3,000 nickels in 1955 and 1956. It is a record by a vocal group called the Wheels, and it is one of the earliest examples of the Doo-Wop sound.

I distinctly recall that, when it first came out, I couldn't get the record at any of the shops, and had to be satisfied to listen to it on the radio or at my local hangout. I also remember playing the flip side when playing flips just wasn't the "in thing". It is with warm recollections therefore, that I present the following story of the Wheels.

The original members of the group were James Pender (tenor), Kenneth Fox (baritone), Rudolph Anderson (lead), and Lorenzo Cook (bass). In 1955 the group went to Premium Records owned by Joe Lebowitz and recorded "My Heart's Desire", "Let's Have A Ball", "I Can't Forget", "Teasing Heart", "Loco" and "How Could I Ever Leave You". The group was brought to the attention of Mr. Lebowitz by their manager Allen Bunn, former member of the Selah Jubilee Singers and the Larks. Contrary to rumor, Mr. Bunn never sang on any of the Wheels sides. He arranged the sessions and was the guitar player. The Wheels became the studio group for the New Jersey based Premium Label and backed up such future stars as Vicki Carr, Gloria Lynne and Arthur Lake. Just as the group began to gain momentum via the Premium sides, the owner passed away and the label was disbanded. At this point, Allen Bunn, who previously recorded for Bobby Robinson's Red Robin Label, under the name Allen Baum, took advantage of this prior association and took the group to Bobby who by now had formed a new label called Fury. The result was firstly a name change to the Federals and secondly two records entitled "While Our Hearts Are One" and "Dear Lorraine". Meeting with no success on Fury, the group signed with King's subsidiary DeLuxe label, which again resulted in the release of only one recording, a cover version of the Del Vikings big national hit "Come Go With Me". This period also saw the group doing background work for such King artists as Little Willie John, Annie Laurie, Louis Jordan, etc. Once again meeting with no success it was decided that a label change was in order, this time to the Time label. Changing their name back to the Wheels, the group recorded "Where Are You". The group then went to Morris Levy's Roulette label where they recorded "No One But You" and backed up several single artists. Trying to change their style to a Cadillac - Coaster's thing, they recorded "Copy Cat" for George Goldner's Curtis label, billing themselves as Rudy and the Wheels. One more label change to Folly where they recorded what was to be their last release. "Clap Your Hands", a song written and arranged by Teddy Vann who was to become quite a successful song writer during the following years. This marks the unfortunate end of the recording career of one of the pioneer groups embodying the DOO-WOP Sound.

During the period that transpired between the Premium and Folly releases, the group attempted to stay with the changing times and modernize their sound climaxing with "Clap Your Hands" patterned after the Isley Br's. "Shout". The Isley Brothers were successful in changing from their early Rhythm and Blues sound of "This Is The End", "Don't Be Jealous" to "Twist and Shout". Perhaps because of poor promotion, numerous label changes or mis-management, the Wheels were unable to assimilate successfully.

WHEELS DISCOGRAPHY

PREMIUM

- 402 By My Side / Bright & Early
(Vicky Nelson & The Wheels)
- 405 My Heart's Desire (PM 60-45) /
Let's Have A Ball (PM 62-45)
(The Wheels)
- 408 Teasin' Heart (PM 68-45) /
Loco (PM 69-45) (The Wheels)
- 410 How Could I Ever Leave You /
I Can't Forget (The Wheels)
- 406 May I Count On You / The Good Earth
(Arthur Lake & The Wheels)
- 412 Run For Your Love / I Can't Waste
My Tears (Gloria Lynn & The Wheels)

FURY

- 1005 You're The One I Love (1010)
While Our Hearts Are Young (1011)
(The Federals)
- 1009 Dear Loraine (1017)/She's The Girl (1018)
(The Federals)

DELUXE

- 6112 Come Go With Me (7098)/ Cold Cash (7097)
(The Federals)

TIME

- 1003 So Young And So In Love (1126)
Where Were You (1127)
(The Wheels)

ROULETTE

- 4271 No One But You (15237)/I've Waited For
A Lifetime (15239) (The Wheels)

CURTIS

- 751 Copy Cat (G444)/It's Not For Me (G443)
(Rudy and The Wheels)

FOLLY

- 800 Clap Your Hands Pt-1 (101)/Clap Your
Hands Pt-2 (102) - (The Wheels)



The Federals



Book Review

THE MUSIC MACHINE by Roger Karshner
Nash Publishing, Los Angeles

I just finished reading a terrific book which I'd like to recommend to you. Roger Karshner is a former Vice - President of Capitol Records and he was with them for 18 years. His book, "The Music Machine", published by Nash Publishing, Los Angeles, is the first book that really tells it like it was and still is. It's a real expose of the record industry and if you have trouble locating the book, I can understand why. I've always known that the industry was dirty but according to Karshner it's absolutely filthy! I couldn't help but to remember the photo of Alan Freed Dr. Jive (Tommy Smalls), Jack Walker and others that was in Life Magazine some years ago; it showed my favorite disc jockeys in court because they had been found guilty to payola crimes. Anyone who knew anything about the record business knew that the handful of disc jockeys that were fined, were just scapegoats for the whole rotten industry. All disc jockeys took payola in the "good old days" and Karshners' book goes into great details about what he calls, "the world of payola, layola, flyola, hype, phony trends phony billings, phony charts, and phonies". I think that the only thing that has changed in the industry, regarding payola, is that it is more extravagant these days. You used to be able to promote a record with a few hundred dollars under the table to a disc jockey, now you have to supply him with an assortment of whores, supply him with an assortment of drugs, and most important of all - be his buddy. The only thing that I would have liked Karshner to have included in his book is some mention of the great role that a certain organization (that doesn't really exist), has in keeping the crime at such a high level of efficiency - organized crime runs rampant through the radios and record players of America, in my opinion. If you're not afraid of the truth, "The Music Machine" by Roger Karshner is recommended as the best book about records ever written, in my opinion.*** - Dick Horlick

AN A-Z OF ROCK & ROLL by Graham Wood
Studio Vista, London

A-Z is not exactly the deep collectors cup of tea. However for someone who is just being introduced to the Golden Age of Rock and Roll the book serves as an excellent beginners reference source. It deals predominantly with white Rock and Roll acts which visited Europe during the 1960's. There are factual errors which will insult the Rhythm and Blues collector's intelligence. For the beginner the book is worth its price in its conclusion of some very rare in-person photos: Gene Vincent, Larry Williams and Johnny "Guitar" Watson, Roy Orbison, The Teenagers and Buddy Holly. Other aids for the beginner i.e. a million seller discography and a list of U.S. films that featured Rock and Roll performers.***

- Phil Groia

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* orig. Only You - Platters, No	*	* 2/Sound Of The Flamingos End 316	*	* 2/Ravens - Regent 6062	*
* Says My Heart - Dominoes.	*	* 3/Marcells - Colpex 416	*	* 3/5 Royals - King 580/678	*
* 2/Red Bird Oldies (Red Bird #102)	*	* 4/Teen Delights VJ 1021	*	* 4/Flamingos - Checker 1133	*
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* 3/Dobie Gray (In Crowd)	*	* 6/Silhouettes Goodway 100	*	* Scepter 507	*
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Louie

Silvani

I just got back from another plunge into the deep South in a desperate attempt to find some records. I had four weeks to travel and for the first time in my life I really panicked. By about the middle of my second week I had eight Perry Como records and a beat copy of "Story Untold" by The Nutmegs.

But as usual I got lucky towards the last week. All it takes is one good place to make it all worth while. The Texans have been known to come out with some very fine odd stuff. Would you believe I almost ended up in Mexico, in a place called Juarez near El Paso. The guy didn't have much but you have to try because you never know about these places.

The day I left was Dec. 26 and I knew of 4 other collectors going out on a record trip. Record collecting has become so widespread that when any record lover takes a vacation or goes visiting they turn it into a search for some rare pieces, therefore it seems that people know that old records are becoming more valuable all the time.

I followed a wild lead to a little town outside Kansas City. After forty-eight hours of straight bus riding I finally reached my destination. I found that the owner of a small TV repair shop had a large array of Gene Autry records, mingled with some Frank Sinatra and Peggy Lee. I really had my hopes up as I rummaged through them and then he gave me his conditions: I could not look through them all. I would have to buy them all at \$1 each and that would bring the total around \$4,000. I put on my coat and I patted him on the back saying, "You know, you got some rich stuff here. Why, if I had a car I wouldn't hesitate to take all your Frank Sinatra's and Bing Crosby's". He replied with open eyes "You know, I thought they were valuable" I went on, "If you don't get at least \$2.00 each you're getting robbed." As I left I could imagine the many years passing and him saving his garbage. He probably wrote a will out that night. That's the only fun I have on trips: coming across hicks who think they're sitting on a gold mine.

Here's a little information I want to pass along to all collectors that get baffled when they see 2 old Chess originals and they look different. What happens sometimes is a fair sized company will release a record and before it is even on the public market it has to be promoted. They then make up DJ copies for radio stations and promotion copies for distributors. Now if the label is from New York he doesn't press 1,000 copies and start writing letters to distributors all over the country. What he does is to contact the pressing plants in the country (there are about 8 main ones) and then the presser is sent a master tape. So this one presses,

say in Texas, prints up all his labels and sends them out. Now on a lot of big labels like Roulette you can sometimes find as many as 8 different pressings of the same record; one from Chicago and one from New York, then California and the south and Mid West. So actually they are all originals. On many West coast and Southern pressings there is a delta number which was probably placed there for the pressers convenience for easy filing. This also makes things a lot easier for returns from the original label. Most of the time if a store doesn't sell a certain record he's allowed credit. When the returns start coming in from all over the country, the owner usually knows by looking at the record just where it is from.

Really huge labels like R.C.A., Decca, Columbia, Coral and such have their own pressing plants. In the wax usually is a long master number typed in order to give the company certain information. But on all those small record labels from the 50's, distribution was very limited and they never went into the handling by more than one presser. However if a small record company did manage to get a hit they would let a bigger label take over distribution or sell it outright. For example the Mainline label out of Philadelphia was owned by Jock Henderson (Jocko). He was also their top disk jockey. In 1957 "Long Lonely Nights" came out and it got too big for a small label to handle. So it was sold to Chess. Mainline could have made a mint on that cut but Chess (the more established label) took in the money.

The thing that bothered Jock Henderson the most was that he wanted to distribute his label in Philly. Later on another smash "While Walking" by the Fabulaires came out on Mainline and East West. But this time he had East West which is Atlantic (progressive music) press copies on Mainline for Philly and the rest of the country got East West pressings of that record. For years everyone thought of the East West copy as an old recut when they both are actually original cuts. If you own the rare Mainline recording you can see East West stamper numbers in the wax.

This also goes for "Lost Love" by The Superiors on Atco and Mainline (Atco was a subline of Atlantic). The Casino label was also owned by Jocko and that label had the big hit "Try The Impossible". When the record broke United Artists took over distribution. The Casino copy which is technically the original pressing didn't do as well in Philly as Jocko Expected. This perhaps is why a Casino copy is so scarce.

Another thing, for years everyone thought "Jeannie" by The Uniqueteens on yellow Hanover was the original because of the scarcity of it. The Ivy recording, which was the more common one was actually the original. The Hanover label took distribution after the record broke throughout the Mid West. All over New York the Ivy recording was given to the public. This can be proven easily by looking at any Ivy recording and noticing that they all have Walnut Music as publishers. If the Hanover cut had the Hanover music publishers, then you could say it was on Hanover first.

Many originals can be traced by following the label's music publisher. Every label has their own music publisher. For example: Vee Jay has Conrad, King has Jay-Cee, Chance has Joni and on and on.

CONTINUED on page 59

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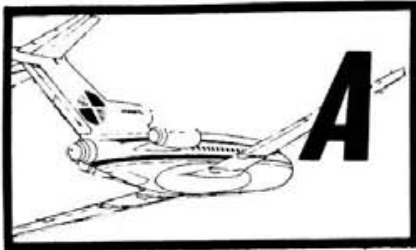


NEW YORK ROCK EXPRESS

BOB EDDY AT THE THROTTLE

WHBI-FM

105.9



cross the sea.....



Bill Millar

There's a hot seat in my house. Right by the record player. Victims are required to sit in it and hazard a guess at the identity/race/influences of whoever's pulled out of the racks. It's a game played by R & B / Rock & Roll freaks the world over and I'm good at it 'cos I cheat. I put on Charles William Harris y'see. Decca "F" Series. 10 inch and 7 inch Blue label. Circa 1957. The shots range from the Reverend Cleophus Robinson to Boyd Bennett to Library Of Congress Field Recordings. Most settle for Eddie Cochran. But they all get the influences right. Black piano blues.

When I've finished the Wee Willie Harris selection I move on thru' Jimmy Powell, Mel Turner, Roy Young and the solitary Davy Jones. They're all British records. Deserves putting in capitals eh? BRITISH. Except for Wee Willie Harris' astonishing "Trouble In Mind" which was cut in Italy for Da Vinci records and released in the US on the Charlie Parker label.

At one time British rock meant The Stargazers "Rockin and Rollin'", Cyril Stapleton and "Rock, Fiddle, Rock" or The 5 Smith Brothers doing "Frosty The Snowman" one minute and "ABC Boogie" the next. Everyone loathed rock but still hopped aboard. Harris stood out because he liked it. He played piano in pubs from Bermondsey to Rotherhighe before cutting "Rockin' At The 1's". And after that he worked soho clubs like a stripper running from one to another-in a loincloth. Green hair, drapes, pink hair. His act was that silly. But his voice did resemble Eddie Cochran's. Boyd Bennett would have been proud to have written his primitive, embarrassingly corny lyrics and his piano playing really was like Otis Spann. Harris also made "Back To School Again" (nice echo; Charlie Gracie-ish) and good covers of Jimmy Edwards' "Love Bug Crawl"; Gerry Granahan's "No Chemise Please" and the Robins "Riot In Cell Block No. 9". If his records were better than his performances the reverse was true of Roy Young.

Young was a "Drumbeat" regular. He screened out Larry Williams and Little Richard favorites and warmed up the audience for the first Cliff Richard tour. "Hey Little Girl" (Fontana - 1959) was OK - a perfect facsimile of Dee Clark. But Roy was best on stage. Tall, rangy, one leg on the piano. A white Englishman giving us one of our first tastes of black rock. And I shan't object if anyone plays me his new L.P.

Powell was the only guy to really appeal to the America-only buyers. Apart from his ridiculous gassy voice it was his habit of doing things you just don't do in a British studio. Like the powerhouse gravelly scat singing on "Sugar Baby" Pts. 1 and 2. "Dance Her By Me" was made by Amos Milburn Jr. on LeCain but Powell bubbled under the HOT 100 with his version. It's the best blues-ballad ever made in this country. It all clicks. Powell croaks and shouts with splendid conviction. Unbelievable. A British singer with real emotion. The harp solo is great as well - even if it is Rod Stewart. Powell wouldn't let Rod sing and Rod thought he was jealous. But as you're now too well aware, Powell just had good taste.

"Dance Her By Me", "Sugar Baby" and "Tom Hark" - a vocal transmutation of a Kwela hit by Elias and his Zig Zag Jive Flutes - were all produced by Jack Good in 1962 and were all excellent. The one Powell disc Good didn't produce was "Remember Then", a rapid version of the Earl's hit. Powell's voice is fine (if you like Del Shannon) but the goons in the doo-wop section..! He also

RnR & BRITISH SOUL

sang a foolish pop song "Everyone But You" in the film "Just For Fun". He was on for about 15 seconds in gold lame. I only saw him on one other occasion. (Quite by accident - no room left for Sonny Boy Williamson at the Marquee). Nothin' for it but the "Hot Hundred". Powell sat on a stool throughout his set and tried to pull his face off his head - gymnastics which had first appealed to Jack Good. A collection of Powell's sides on "Ace Of Hearts" wouldn't go amiss.

Besides Jimmy Powell there were three black, emigre shouters whose talents were almost as impressive. If you can get past Cliff Richard boppin' at the TV hop you can hear Neville Taylor and his Cutters ploughing up "Leroy" The Rondell's "Good, Good" and a great "Little Miss Rudy" on the "Oh Boy" album (Parlophone-1958). Under the alias of Hal Manro, Taylor got down to making cover versions of top rock n' roll hits for Embassy and he was soon eclipsed by another black hero - "Wild Man" Mel Turner.

In an old R & B Scene, John Roberts revealed that Turner, from the Virgin Islands, had recorded with The Five Crowns for Dot but beyond his obvious affection for Mc Phatter there is little to connect him with the Drifters and he became domiciled here in the early 60's Like Clyde, Mel Turner took old songs and turned them inside out. "Daddy Cool" (Columbia-1962) bore little relations to the version by The Rays and Turner's wild work-outs continued in "Swing Low Sweet Chariot", "Apple Blossom Time" and "I Can't Stand Alone" where a vague calypso feel betrayed his origins. The one digit thump thump piano; full-blown chorus and soulful monologue to "White Christmas" (Carnival-1963) also indicated his faith in an earlier group genre.

Davy Jones, reputedly Turner's cousin, was an accomplished pop/r n' r singer who brought a similarly individual style to silly material like "Bonnie Banks" (Pye-1961). But Jones was chiefly interested for breaking the tedium of those Larry Parnes package tours where everyone else had rather more picturesque surnames like Fame, Fortune or Fury none of who qualify for discussion here. But we might get around to the also - rans; Dickie Pride "Fingers" Lee, Howie Casey, Vince Taylor. Or-if there's an "Echoes" in 1981 - maybe Van Morrison and Joe Cocker?

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"Popcorn,.....butter, if you have it, please...". I took the popcorn, one of the finest gourmet treats in the world, and looked around. The lobby was large, and basically familiar in design, as so many impressive theatres are. (Or, sadly, were.) It could have been downtown or even Jersey, but it was The Apollo. We went there a lot, any time of the day or night, any day at all. Sometimes we took the subway up from mid-town, sometimes we walked it, from around 45th Street to 125th Street. That surprises a lot of people, but in New York City, it ain't nothin' at all. It's just one scene after another, and if you make it it's fine, if not, well, you can't always ride for free. New York, man, is too much. The Apollo was beautiful, everything good you've ever heard about it, and few of the bad things, if any. The crowds are rough, like they say, but if you're straight with them, you could pull a standing ovation even if you were the opening act. The sound was great and Reuben Phillips' band was usually very solid indeed and as I've already pointed out, the popcorn was super. That's a tough combo to beat.

Not every show was great, but there would usually be at least two acts good enough to make it worthwhile and if not, the theatre itself was worth the price of admission two times over. Here we were again, Donn and me, and not expecting too much from The Teenagers. (This was the very early 60's, and Frankie had been a solo for quite some time. For better or worse, he was, at least, still alive.) The Teenagers were fabulous, very much to our surprise, & due almost 90% to a very foxy young lady who cut that incredible Lymon lead part as tho' she had inherited the very voice that Frankie had grown out of in 1959. We were stunned. I closed my eyes and I swear to you, she sounded absolutely perfect on something as seemingly impossible as "Why Do Fools Fall In Love". Many girls have the basic ingredients for the sound, I'll grant you that, but she had more than the basics. It was very strange. The group went over really well, especially on a novelty number which was to gain them a Columbia Records contract. (Soon after the group parted company with Columbia, Frankie Lymon joined the label, as a "pop" voice.) The novelty was a song fashioned exactly as "T'ain't Nothin' To Me", The Coasters' song and was in reality the forerunner of The Coasters material. It was an elaborate western-staged song, titled "The Draw" and it killed 'em at The Apollo. Focal point of the act was their lead-chick in some very becoming cowboy duds and the success of this delivery helped get them their Columbia contract. It was all thought out by Columbia, for unlike The Coasters' song, The Teenagers' production depended almost 80% on "sight" gags for its humor. The record was just awful but the song done "live", was a knockout. A real knockout.

One of my favorite Spaniels' records

is "I Know" on Vee Jay. (Not to be confused with "I Know, I Know" on Double-L.) We saw The Spaniels introduce that at The Apollo, Gregory still doing bass at that point and it was another magic moment. That record made some noise but it deserved to be a big hit, considering the "timing" and other "factors" it could have easily been the groups' biggest national hit. (Like "Shadows", "The Time" and "I'll Be Seeing You" by The Five Satins, it was never given an even chance or even an odd V.J. for that matter!) The Spaniels scored a triumph with The Apollo audience that never carried over to their recordings of the early 60's. Jimmy Charles, (riding with "A Million To One") proved to be another fabulous on-stage act, far exceeding his own recordings but soon to be out-done by them anyway. U.S. Bonds was a bomb-out at The Apollo the first time around. He just stood there. Strangely enough, Gary "U.S." Bonds is a good act today. (When his records were monster-sized hits, he kinda shied away from the mike, in silk suit, no less. Today, he hasn't a hit record but he's learned crowd control.) The Apollo audience was expecting a group, "The U.S. Bonds", so this wasn't any help. Unlike so many acts that did well at The Apollo, U.S. Bonds continued to have hits, which may or may not be a social comment. I guess not.

Eight years before Madison Square Garden had its first "revival", they had an "oldies" show or three up at The Apollo. The first that I remember was Alan Fredericks' "Night Train of Oldies Shows" in 1961 that moved from The Apollo, to The Howard in Washington, D.C. Backstage at The Apollo is like going to church. There are so many memories and "firsts" that went down there, that it's like standing in a museum, and you feel like speaking in hushed tones. From above the ponderous staircase that climbs to the dressing rooms the sounds of groups would bounce off the wall and float down to the street level. The sounds would usually be that of groups that never really existed! The sounds of two and three groups just "jammin'" together on some of their personal favorites, songs that most of them would never get to do on stage, but would have liked to. The "show" backstage, as I soon learned, had even more going for it than the shows out front on the stage.

It was a whole scene, it still is and in the mid-fifties, it was another thing. For groups, The Apollo is Mecca, just as Sonny Til and Clyde McPhatter are the "resident gods" in that Mecca. The Apollo is a goal for most groups but it's a long way from their "amateur night" to their "show time", although it does seem to be a lot easier today. At 2:30 A.M. on Easter, we sat in the audience with our 98¢ wine, while Tommy Hunt joined Chuck Jackson on stage, with their bottle of J&B. Then we ran for the subway, propositions bouncing off us, and disappeared underground. But I stole it,.....took it all,....in my head.***

Wayne
Stierle

DICK HORLICK

- 19** California record collectors have recently been besieged by a rash of mysterious record thefts. Stolen is "Miss You" by the Crows, "One Night With A Fool" by the Hollywood Flames, "I'm Crying" by the Toppers, "Ten Commandments Of Love" by the Five Diamonds, "Don't Know Why" by the Marathons (Sabrina), "Tears In My Eyes" by the Baltineers, "Gloria" by the Five Thrills, "Lamp-light" by the Deltas, "Secret Love" by the Moon-glows, "Truly, Truly" by the Laurels. These were taken from the collections of three Los Angeles collectors. If you have any knowledge about the sale of any of these records, please let me know.
- 20** From Les Moskowitz (see ad last issue) come the information that the Blue - Jays record that he is selling is really an old master by the Five Blue Notes as on Sabre. Les' Blue - Jays record is one of the best sounds I've ever heard - there's no better \$3.00 record around today. Les also said that he spoke to members of the group recently in Washington, D.C. (EDITORS NOTE: The Five Blue-Notes story will appear in a future issue of this magazine.)
- 21** I find it amazing how some vocal groups stick around for many years even though they are not particularly successful. I recently talked to a man who sang with the Orchids (on Parrot and King), and they were still singing in night clubs as late as 1960! Usually this is because a group has a local hit record and a demand is created for their appearances but in many Black neighborhoods, there are night clubs that provide all night (and most of the morning) entertainment, and so the need for a variety of acts is maintained; this is certainly true of Los Angeles where young talent and old talent is used in great quantities every weekend.
- 22** Although Ron Holden never sang with any groups in his earlier career, he did lead a group after moving to Los Angeles. The record is "Ya Got That Lovin' Touch" / "Things Don't happen that Way" by Ron Holden and the Twiliters on the Baronet label, (Number 3). This should clarify #7 in my column in Issue #7.
- 23** In 1959 I was looking for records in a store in Brooklyn, N.Y. When I heard a man behind the counter singing, I interviewed him and he turned out to be William Forest, the lead singer of the Fantastics (on RCA and United Artists). He told me that the other members of the group were Larry Lawrence -bass, Fred Warner -baritone, Billy Sutton -2nd tenor, and Samuel Strand -first tenor (who, as you all know, was with Little Anthony and The Imperials).
- 24** From Philip Coulson comes the information that the lead singer of The Falcons was Joe Stubbs who is the brother of Levi Stubbs, the lead of the 4 Tops. Phil suggests that many people think that the lead was Wilson Pickett who sounds a lot like Stubbs, but Pickett joined the group after You're So Fine. Apparently the Falcons had many leads because their 1956 recording on Mercury 70940 ("Baby That's It"/"This Day") lists Eddy Floyd and Arnet Robinson as respective leads on each side. I do know that both Joe Stubbs and Eddie Floyd were in the Falcons in 1960 (along with Willie Schofield, Bonny Rice, and Lance Finnie). I wish someone could do an interview with one of these guys because they were together as a group for many years.
- 25** Some newer collectors might be interested in sending me \$1.00 for a back issue of Quartette Magazine (#2), which I published in 1970. It's no Bim Bam Boom but there is lots of stuff about the groups and a listing of the Whirlin' Disc, Empire, and Rhythm labels, as well as a great picture of Lillian Leach and The Mellows. Send to Box 34633, Los Angeles, California 90034.
- 26** I collect sheet music and I recently found a piece called "Go 'Way Ole Man" by what must certainly be the very first "bird" group - St. Louis' Celebrated Quartett, The Owls (Messrs. Steigers, McHenry, Howe and Gilson). The music is copyrighted from 1875, so don't count on any red plastic 45's from The Owls.
- 27** Recently found in Los Angeles by Steve Propes is a very unusual record by Faye Wilson (With Vocal Group) and the Johnny Otis Orchestra. Aside from the fact that Steve identifies Richard Berry as being in the vocal group, the unusual factor is that the label is "Hip 401". Steve and I both believe that the Hip label was Otis' first production before changing the label name to Dig. The titles (for the sake of Val's want list) are "I Miss You So"/"Playing Me For A Fool".

BE SURE NOT TO MISS DICK'S BOOK REVIEW ON PAGE 37

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Across The Sea - Johnny & Joe; A Million To One - Jimmy Charles - You Aquatones; To Be Loved - Pentagons; My Vow To You - Students; What Did I Do Wrong - Relations; Flying Saucer - Buchanan/Goodman; Adorable - Colts; Red Sails In The Sunset - Spaniels; Golden Teardrops - Flamingos; Secret Love - Moonglows; Just A Lonely Christmas - Moonglows; Poor Rock & Roll - Nobles; My Hearts Desire - Wheels; Please Write - Tokens; Angel Baby - Rosie & the Originals; In The Still Of The Night - The Five Satins; Try The Impossible - Lee Andrew & the Hearts; Coney Island Baby - Excellents; This I Swear - The Skyliners; Puppy Love - Little Jimmy & the Tops; Still - Chantels; Out Of Sight, Out Of Mind - Five Keys; Johnny Johnny - Charmettes; Legend Of Love - Legends; Moppitty Mope - Bosstones; Congratulations On Your Wedding - Tuneweavers; Wonderful Wonderful - Tymes; So Much In Love - Tymes; Teardrops - Lee Andrew & The Hearts; I'm Dreamin' Of You - Fashions; To A Soldier Boy - Tassels; Breathless - Jerry Lee Lewis; Tell Me Why - Rob Roys; Babalu's Wedding Day - Eternals; Each Time - Cabineers; How Would You Know - Robins; Pennies From Heaven - Matadors; Over The Rainbow - Morrocos; Stormy Weather - Leaders; If You Love Me - Blue Notes; Oh What A Feeling - Lil' June & The Januaries; You Are So Beautiful - 5 Notes; Alone Again - Five Crowns; Dance Girl - Charts; Poor Little Dancing Girl - Hurricanes; Kiss And A Vow - Nite Caps; Everybody Knew But Me - Crescents; Dearest - Swallows; Lullaby Of The Bells - Deltairs; Earth Angel - Penguins; Gloria - The Cadillacs; Deserie - Charts; Wisdom Of A Fool - Five Keys; Zoop - Charts; Baby Oh Baby - Shells; Picture Of Love - Continentals; Life Is But A Dream - Harptones; Uptown - Crystals; Down In Mexico - Nutmegs; Memories Of El Monte - Penguins; You Baby You - Clefnotes; Remember Then - Earls; Blanche - Three Friends; Rockin' Pneumonia - Huey Smith; Just A Lonely Clown - Huey Smith; Don't You Just Know It - Huey Smith & Clowns; We Belong Together - Channels; Genevieve - Huey Smith; Mister Lonely - Videls; Tear Drops Follow Me - Devotions; Since I Don't Have You - Skyliners; Crazy Little Mama - El Dorados; Trouble In Paradise - Crests; That'll Be The Day - Buddy Holly; Gloria - Channels; I'm So Happy - Lewis Lyman/Teenchords; Palisades Park - Freddie Cannon; Think - Five Royals; He's Sure The Boy I Love - Crystals; Speedo - Cadillacs; Happy Til The Letter - Sonny Til & Orioles; The Bells Of Rosa Rita - Admirations; The Gleam In Your Eye - Channels; Pennies From Heaven - Skyliners; Down The Aisle Of Love - Quintones; Would I Be Crying - Flamingos; One Summer Night - Danleers; If I Knew - Cruisers; Ladee Da - Billy & Lillie; I Want A Girl - Imaginations; Count Every Star - The Ravens; I'm So Young - Students; Dreams Of Contentment - Dells; Let The Good Times Roll - Shirley & Lee; Over The Rainbows - Kac Ties; Down The Aisle - Patti LaBelle/Bluebells; Tears On My Pillow - Imperials; O Holy Night - Billy Ward/Dominoes; Close Your Eyes - Five Keys; The Wind - Diablos; Glory Of Love - Velvet-ones; Spoonful - Etta & Harvey; Gee - Crows; Wonderful Dream - Majors; Way Down Yonder In New Orleans - Fred die Cannon; Sh-Boom - Chords; Pizza Pie - Rob Roys; Church Bells May Ring - Willows; Peppermint Stick - The Elchords; There Goes My Love - Fantastics; Once In A While - Chimes; Be My Baby - Walking In The Rain - Ron ettes; I Want To Know - Cadillacs; Pledge Of A Fool - Barons (Earls); Now That You're Gone - Jesters; Dear Lord - Continentals; Where In The World - Fidelity's; Pretty Little Girl - Monarchs; Searchin For My Baby - The Camelots; Lonely Way - Skyliners; Starlight - Preludes; Have You Heard - Duprees; Rubber Biscuit - Chips; Hold Me - Five Jades; Wonderful Dream - Majors; There's A Moon Out Tonight - Capris; My Empty Room - Imperials; Solitaire - Embers; The Angels Sang - Solitaires; Hearts Of Stone - Jewels; I Could Have Danced All Night - Souvenirs; Don't Leave Me - Parrots; Candy Store Love - Val Chords; I'll Never Fall In Love Again - Legends. Walkin' Along - Solitaires; Please Say You'll Be Mine - Sunbeams; Vanishing Angel - Preludes; Franny Franny Ebbtides; When You Dance - Turbans; Wedding Bells - Swans; Annie's Aunt Fanny - Midnighters; Sexy Ways - Midnighters; The Twist - Hank Ballard & The Midnighters; Gloria - Vito & Salutations; Gloria - Cadillacs; Just A Lonely Christmas - Moonglows; Red Sails In The Sunset - Spaniels; Don't Say Goodnight - Valentines; Broken Love - Fidelities; Poor Rock & Roll - Nobles; Golden Teardrops - Flamingos; Get A Job - Silhouettes; Romeo & Juliet - Reflections; Waiting For Your Call - FiTones; Alley-Oop - Dante & the Evergreens; To The Aisle - 5 Satins - My Hearts Desire - Wheels; Life Is But A Dream - Earls; You Cheated - Shields; Can't Sit Down - Dovells; At The Hop - Danny & the Jrs. We Belong Together - Robert & Johnny, Sweetest One - The Crests; Deep In My Heart - Shells; Mommy & Daddy - Students; Dedicated To The Songs I Love - 3 Friends; I'm Dreaming Of You - Fashions; Glory Of Love - 5 Keys; Sometimes I Wonder - Heartbeats; Pledge Of A Fool - Barons; Gee Whiz - Innocents; Wonderful Wonderful - Tymes; Ko Ko Mo - Gene & Eunice; What's Your Name - Don & Juan; I Hear Your Knockin' - Smiley Lewis; Get A Job - Silhouettes; Be My Baby - Ronettes; Great Pre-tender - Platters; Baby Love - Supremes; Trickle Trickle - Videos; I'll Love You Forever - The Holidays; What Did Daddy Do - Shep & The Limelites; Under The Moon Of Love - Curtis Lee; You'll Never Walk Alone - Patti LaBelle & the Bluebells; Baby I Need Your Lovin' - 4 Tops; Dry Your Eyes - Brenda & The Tabulations; Those Oldies But Goodies - Nino & The Ebbtides; Tonight Tonight - Mello Kings; Foolish Dreams - FiTones.... Sixty Minute Man - The Dominos; Stop Pretending - The Clovers; Hold Me - The Five Jades; A Walkin' Miracle - Essex; River Deep Mountain High - Ike & Tina Turner; Sherry - The 4 Seasons; Mule Skinner Blues - The Fendermen; She Loves You - The Beatles; I've Got Bonnie - Bobby Rydell; Sugar Sugar - The Archies; Big Boss Man - Elvis Presley.....

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TIME CAPSULE

JOE MARCHESANI

Since other magazines that once featured material from Billboard Magazine are either out of business or not doing this type of column anymore, my Time Capsule Columns in Bim Bam Boom will be devoted to interesting items from the past as reported in Billboard. It seems somewhat ironic for me to do this now since Tom and I were the first to go through past issues of Billboard over ten years ago. At that time, in 1963, we began giving Billboard reviews on the air, and also were the first to give personnel, exact release dates and other information. In fact, it has been said that the SCIENCE of OLDIES was begun by the Time Capsule Show. Of course, now entire magazines are devoted to group stories, facts, reviews, release dates, discographies and the rest. But it first started in 1963 on the T C S and now it has mushroomed into a national fad.

For this column, we'll go back 21 years to the early part of 1952. Fortune columns will continue the story of rhythm n' blues and rock n' roll group sounds, via Billboard, through the late 1950's.

Hit The Clovers were by far the most successful group to record in early 1952. **Sounds** "Fool, Fool, Fool" on Atlantic rose to the #1 spot on the national Rn'B charts on January 19. When it left the survey on February 23, it had been on the charts for 22 weeks! The Orioles made a brief appearance in early February hitting the #8 spot nationally with "Baby, Please Don't Go" on Jubilee and remaining on the charts for two weeks. The Mello Moods made their only appearance on the national charts on February 23. The song, of course, was "Where Are You" on Robin. Finally, the Cardinals made a bid for fame with "Wheel Of Fortune", which rose to #10 on March 15 and remained on the national survey for two weeks. Then, the Baltimore group was ousted by Dinah Washington's version.

Notes of Interest

J "Jubilee Records has signed a female quartet, A 5 The Enchanters, to a waxing paper. First N sides, to be released in late January, are "Today Is My Birthday" and "How Could You". (JM-NOTE: "Today" was done earlier by the Sugartones who were out with slightly different versions of the song on the original Onyx Label and on Okeh. The Enchanters are rumored to contain members of the Sugartones.)

J "Savoy Records has signed the Williams A 2 Brothers, a spiritual group, THE FLAMINGOS, N 6 and Gilbert Halliday". (????)

"Allen Bunn of the Larks has recorded his first solo platter, "She'll Be Sorry" on Apollo. "Meredith Brothers, the second tenor for the Cardinals, hails from Baltimore. Donald Johnson sings lead."

DISC DATE (New Releases)

JANUARY

Tell Me Why - Swallows (King)
Don't Tell Her What's Happened To Me - Orioles (Jubilee)
My Lost Love - Larks (Apollo)
Yes, Sir That's My Baby - 5 Keys (Aladdin)
Simply Say Goodbye - 4 Buddies (Savoy)
Baby Mine - Cabineers (Prestige)

FEBRUARY

Wheel Of Fortune - Cardinals (Atlantic)
Wheel Of Fortune - 4 Flames (Specialty)
You're So Necessary To Me - Heartbreakers (RCA)

MARCH

One Mint Julip - Clovers (Atlantic)
When The Swallows Come Back To Capistrano - The Dominoes (Federal)
Begin The Beguine - Ravens (Mercury)
Red Sails In The Sunset - 5 Keys (Aladdin)

Record Reviews I think it's about time I explained the Billboard reviewing system since so many people think that a rating is based only on the quality of the group's performance. It works like this: Points are distributed in the following way--song caliber (1); interpretation (15); arrangement (15); name value (15); record potential (10); exploitation (record advertisements, promotion firm, other "plug" aids) (10); manufacturer's distribution power (10) and manufacturer's production-efficiency (5). So it's possible for a good song on a small, unknown label to get a lower rating than a fair song on a larger, more powerful label. This is why so many great R & B favorites on small, independent labels don't score as high as we think they should.

"Laughing On the Outside Crying On The Inside" - The Majors (Derby) 76 Points
The pop click of a few years back turns out to be a fine rhythm n' blues piece as done by this male group. Commercial success depends on the amount of exposure the disc can get.

"My Lost Love" - The Larks (Apollo) 71 Pts.
JAN 19 Nothing special here as the group essays a routine ballad. (JM: Note: He's got to be kidding. This is among the group's best.)

CONTINUED.....ON PAGE 52



Sneakin' Back

fele GREN DYSA

Ask almost any collector which he would prefer to have - a gold top Federal by the Royals or an Apollo by the Five Royals - and nine times out of ten, he'll take the Royals. The Apollo records are of the same vintage but they don't command the high prices of those early gold top Federals.

Such is the case in 1973, but in early 53 the situation was reversed. The Five Royals were one of the hottest groups going, hitting consistently since their formation in 1951 and in great demand for personal appearances. The Royals, by contrast, had not had nearly the same success, and, although their records sold moderately well, their big hit was still some months in the future. So, if you can't lick 'em or join 'em, you become 'em!

In January, 1953, the Royals went on a personal appearance tour of the South and Midwest, regions the Five Royals had not visited. Their advance promotional material, however, proclaimed that the Five Royals were coming to town! Show placards and newspaper ads for the Royals' concerts carried pictures of the Five Royals and convenient lists of their Apollo hits. (The Five Royals had the number two tune on the R & B Charts at this time - "Baby, Don't Do It".)

Such carryings on did not long escape the notice of Carl LeBow, manager of the Five Royals, who slapped a \$10,000 damage suit against the Royals. Then he managed to get an injunction against the group, forbidding them to play any more dates in Georgia, where the outraged LeBow had caught up with them. When LeBow's attorney tried to serve the injunction on the Royals in Columbus, Ga. the group's road manager, Eustace Pilgrim, and his wife, objected so strenuously as to land themselves in jail.

As the legal proceedings dragged on and on, the problem disappeared on its own accord. In April, 1954, the Royals didn't have to ride on any other groups coattails anymore. A little disc called "Work With Me Annie" had changed the relative popularity rating of the two groups tremendously. The "new sound" of the Royals as defined by Henry Ballard, was making the group into one of the most successful R & B groups of all time. So, King decided a change in name was in order to coincide with the change in style. The Royals became the Midnighters in April, 54, two months after the release of "Work With Me, Annie", King blithely announced that the group changed their name to "avoid confusion" with the Five Royals, who were on their way downhill at the time, anyway.

Two months later, the circle was completed as the Five Royals left Apollo and went to King amidst a flurry of threats of legal action and breach of contract suits by Apollo.

The Five Royals did well on King, and their new owners felt strongly about protecting the good name of the group. Strongly enough that when a Detroit group on Venus Records picked up the now-discarded name "Royals" in Nov. 1954, King forced a name-change on the new group. They became the "Royal Jokers" and King was satisfied.★★★

inside thing). (It's A) "HAPPY HOLIDAY" took off right from the start and everyone raved over it but it wasn't a "seasonal" song. Approaching Christmas, stations used it as the "holiday" item, which it wasn't. Just as it heated up, about to bust open, Christmas passed and it was dropped by most stations!!! Program Directors were made to see that it wasn't a Yuletide stanza but typically unfair of radio, they don't like "going back" on a record they've cut off. (They take that as admitting they made a mistake or something.) In many large cities, it is regarded as a "hit", so it succeeded, at least in getting well known, and well, maybe someday it'll bounce back again. Some stations then picked up on "DEEP IN MY HEART", which gained some recognition if nothing more. Morale was low now but a few more recordings were done, again getting strong reaction from "group" fans but not enough of a "charge" to really make it. The top cut, from the last session, was "ON MY HONOR", which you may not remember, but once you hear it, you'll think you've heard it before.

The group fell into inactivity, and when I asked them to do an acapella session in 1966, the solid four back-up men got going again, and I convinced them, that if they didn't want a "lead", it was fine, because they were all capable leads, particularly Bobby. (The soaring falsetto voice.) The acapella sessions yielded 18 songs, 17 appeared on their album, and a few became known as "acapella" classics. (Their "BABY OH BABY", "HAPPY HOLIDAY", and my own, "IF YOU WERE GONE FROM ME".) Their records have seen almost periodic re-issue, and in '72, I worked with Mr. McCarthy to finally make "MY CHERIE" available, some fifteen years after it was done!

I don't know how to sum up their career, except to say, that they did really represent what a "New York" group is and can be. It's not mine, nor theirs, to evaluate, but I can tell you that they never "faked" it. Everything they did, and we did together, was real, and very serious attempts at making good Rock "n' Roll music. The real "sound" of The Shells lies in those four members, who weathered every storm, and actually hailed from Brooklyn. Shade Alston was their second tenor, Danny Small did all those beautiful bass parts, Gus Geter handled baritone and group spokesman chores and Bobby Nurse is that false tenor voice who contributed so very much to the recordings. Their history is not a closed book, but something.....to be continued.***

PLEASE SEE SHELLS DISCO ON PAGE 50

P.S. When I was asked to write about The Shells, I said if I ever did, it would be the complete story, or nothing at all. If you've heard conflicting stories, they're not true, and if you've collected recordings by groups using the names; "C And The Shells"; "Sea-Shells"; or the so-called "Shells" who recorded a horror titled "Whiplash", you ran into groups who used the name without legal permission, and who, in no way represented the "Baby Oh Baby" Shells of Johnson Records.

W.S.

- ★ **TIME CAPSULE SHOW** - Tom Luciani and Joe Marchesani WFUV-FM, 90.7 in New York. This show has stood the test of time. The Nation's longest running oldies show. The sounds you can't hear on any other show.
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- ★ **THE ROY ADAMS SHOW** - WHBI-FM Roy is your host on Sunday night 11:30PM to 12 Midnight. Roy plays the tunes that were big in the city and many rare sides with lots of information and dedications. A good all around show.
- ★ **THE SKIPPY WHITE SHOW** - WTBS-FM 88.1 Sun. 5PM--7PM in the Boston area. Tracing the history of R & B year to year. 4PM the Skippy White Gospel Train.
- ★ **SOUND MACHINE REACTIVATED** - Francis "Chick" Powers is your host on WHBI-FM, every Thursday 8AM-8:30AM Real groovy sounds from the 50's.
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- ★ **NITE BEAT** - WMMN, West Virginia Mon.-Fri. 7:30 PM-12M. Bob Hank is your host - Golden Oldies & more
- ★ **RICK STAR SHOW** - WTBS-FM, 88.1 Sat. 3-5PM in the Boston area. Lots of information. The Robins to the 4 Lovers. 50% R&B 50% Pop Sounds.

ALAN FREED



R

- ★ **SOUNDS OF THE 50's** - Bobby O and Jivin' Joe on FM-WHBI every Sunday 12M-12:30AM. They play the heavy sounds with contests and specials.
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- ★ **NEW YORK ROCK EXPRESS** - Bob Eddy is your host Sat. mornings with a train trip through time. Bob keeps the show moving at a fast pace with a lot of surprises. Sat. Mornings 2AM WHBI-FM, 105.9
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- ★ **ROCKIN' REMNANTS** - WVBR-FM, 93.5 every Sat. from 6 to 11 PM. Ithaca, New York - A good easy listening show for all.
- ★ **PORKY CHEDWICK** - WEDO-AM, 810 on the dial. Sat. 12 to 5 PM and Sunday 4-5PM. The man is back on the scene bring you the sounds that made him famous in the 50's. A must show for all R & B fans.
- ★ **SAL TEE SHOW** - WTTM-AM 920 on the dial, Sunday 8PM to Midnight. The #1 Oldies show in south Jersey & Philadelphia area.
- ★ **JIMMY MACK GET TOGETHER** - WHBI-FM, Thursdays, 1:30AM to 2:00AM. Oldies by request from the past. Contests and features. Music from the 40's, 50's, 60's

ALL OLDIES DISC JOCKEYS AND RADIO STATIONS ARE INVITED TO SEND INFORMATION FOR PRINTING IN THIS COLUMN.

RADIO



P

- ★ **WILL ANDERSON** - Wills Rock and Roll Revival Show is one WINE-FM 95.1 every Thu. from 8PM - 11 PM. The show covers, Conn., Southern New York State & Long Island. An excellent show with the best of the 50's. Contests and specials.
- ★ **JERRY BLAVAT** - WCAU-FM, Sat. and Sun. 10PM-12M in the Phil. and Camden area. The sounds made him a household word in the Phil. area. Tune in and swing.
- ★ **STONE OLDIE SHOW** - KZSU-FM, 90.1 Sun. 6-10PM out of Stanford Calif. Plays all the hits from the 50s to 1968 with a little wit, dedication and interesting facts.
- ★ **THE DISC MEMORY SHOW** - WGTB-FM, Washington, D. C. the Capitols only "oldie" show playing the rare sounds from the past. Alan Lee is your host. Contests too.
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- ★ **ANTIQUE BLUES SHOW** - (R&B For You And Me) WPKN-FM 89.5 every Sunday 5PM to 8PM - Bill Nolan is your host and plays deep blues and R/B sounds from the 50's. Show covers Bridgeport, L.I. area and can be heard in the Bronx & lower Westchester area. Lots of information.
- ★ **THE JIM PEWTER SHOW** - K.ET-FM, Sunday Afternoons from 2PM to 6PM in the Los Angeles area. Jim is also on Armed Forces Radio. A little of everything from Rock-a-Billy to deep Rhythm and Blues. Many interviews with the people that made musical history.
- ★ **KEN JORDAN'S GOLD GALLERY** - WWCO, 1240 Every Sunday night from 9PM to 12Mid. Ken plays old gold from the mid and late 50's. Show covers central Connecticut.
- ★ **ART LABOE** - Mr. Original Sound brings you the following shows: California/Mexico/Southwest and Midwest America. KRTH-Stereo-FM-Playing oldies 24 Hrs. a day. Music from the 50's and 60's with nostalgia highlights. Art Laboe show on every Fri./Sat. nite from Art's "Oldies But Goodies" Club. Dedications-interviews with oldies artists. KPCC-AM 1240 every Wed. 8-11PM playing oldies, and taking dedications XPRS 1090 Midnight to 3AM. Art can be heard in 11 western states. XELO Juarez, Mexico - Midnight to 3AM (Central Standard Time). Art plays those oldies and can be heard in most Southwest and Midwest states.

FOR**COLLECTORS****ONLY****Sal Passantino**

Many people have asked me to write about the Blue Sky Boys, the group who recorded for me on Blue Sky Records. The following is the fascinating story.

A few years back I had a record store and had many singers and collectors as regular customers. One of them was Dennis Ostrom, who sang with the Citadels. He told me that the group had broken up and he had formed another group. I told him I would like to hear his new group so he brought some tapes for me to hear. As time went by I became very good friends with Dennis and we would always get together and listen to tapes of his new group. One day he came over to my house and told me he had a few songs that he wanted me to hear. He said they were recorded a while ago and he wanted my opinion on them. He played me an unbelievable version of "I Had A Dream Last Night". I flipped. I asked Dennis who they were and how could I get in touch with them. He looked at me and replied "That's me". Unbelievable! Dennis had over dubbed his own voice five times doing all of the vocal parts. Immediately the idea hit me. Why Not? Jesse Belvin had done it. It's common practice to overdub on today's recordings. I repeated, why not? Dennis spent the next couple of weeks alone in his room overdubbing. Song after song. "Aurelia", "Stolen Love" "Call On Me" and "You Came To Me" were some of the songs attempted. There was no doubt in my mind that "You Came To Me" would be the first release. Dennis suggested "Call On Me" for the flip because it was one of his favorites. The record was released in March of 1971. We felt that if people knew it was a one man group it wouldn't sell, so we kept our secret. When the record was released the reaction was wild. I was asked if it was a black group. I was asked how many blacks were in the group. People who knew Dennis thought that he was the only white member of the group. Some hard-core collectors didn't really like it but thought that the bass was very good.

We didn't know that to follow up "You Came To Me" with, so I told Dennis to come up with something that would knock the collectors out. When he played "Cherie" for me, I knew that he had recorded what will be a classic in time. We took a version of "I'm Just Another One In Love With You" that he had done previously and added music to it. This combination was released No. 2 in March of 1972. The reaction, again, was wild. I was asked by many people to bring them on stage at one of the shows. I didn't know what to do. No one was aware that the group consisted of one member. I kept making up excuses for the group. I was asked who the members were. What could I say. I knew sooner or later someone would catch on, so I decided not to say anything. And sure enough, the ear of ears caught on, I knew it had to be Sal. And he didn't let me down. After he told me that he knew, I felt the mystery was over.

Dennis is definitely a genius and a singer's singer. And the Blue Sky Boys are definitely a group. A group consisting of one. Thank you Dennis Ostrom.

SHELLS DISCOGRAPHY

CONTINUED FROM PAGE 48

JOHNSON:

- 104 - Baby Oh Baby (J105)/Angel Eyes (J104)
- 106 - Pleading No More (G90)/Don't Say Goodbye (G89)
- 107 - Explain It To Me (J331)/An Island Unknown (J332)
- 109 - Better Forget Him (J0-333)/Can't Take It (J0334)
- 110 - O-Mi Yum-Mi Yum Mi (J0335)/In The Dim Light Of The Dark (J0336)
- 112 - Sweetest One (J339)/Baby, Walk On In (J340)
- 119 - (It's A) Happy Holiday (J352)/Deep In My Heart (J351)
- 120 - A Toast To Your Birthday (J356)/The Drive (J355)
- 127 - On My Honor (J371)/My Royal Love (J372)
- 099 - My Cherie (099A)/Explain It To Me (099B)

JUANITA:

- 106 - Pleading No More (G90)/Don't Say Goodbye (G89)

END:

- 1022 - Sippin' Soda (G185)/Pretty Little Girl (G186)

ROULETTE:

- 4156 - She Wasn't Meant For Me (13801)/The Thief (13802)

SWIRL: Roy Jones and the Shells

- 101 - Satisfied (101A)/Made For Lovers (101B)

JOSIE:

- 912 - Our Wedding Day (450)/Deep In My Heart (451)

JOHNSON: Little Nate & The Chryslers

- 318 - Cry Baby Cry (3060)/Someone Up There (3061)

L.P.S:**JOSIE**

- 4001 - THE DUBS meet THE SHELLS - Baby Oh Baby/Our Wedding Day/What's In An Angel's Eyes/Baby, Walk On In/Sweetest One/Deep In My Heart.

SNOWFLAKE:

- 1000 - So Fine/On The Outside Looking In/Happy Birthday/Baby Oh Baby/The Closer You Are/Be Sure My Love/The Way You Do The Things You Do/Bad Girl/I'm A Hapy Man/If You Were Gone From Me/Life Is But A Dream/Dream/Baby, Walk On In/Fine Little Girl/Ooo Baby Baby.

CANDLELITE:

- 1000 - Same as the Snowflake Album.

(NOTE: The Shells on "Conlo" & "Volt" are different groups)

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DISCOGRAPHY

- Blue Sky 100 You Came To Me (7100A) / Call On Me (7100B)
- 101 Cherie (7201) / Im Just Another One In Love With You (7202)

UNRELEASED:

- Crying In The Chapel
- I'm Just Another One In Love With You (Acappella)
- Aurelia
- Johnny Still Singing
- Wedding Bells Are Ring In My Ears
- You Are So Beautiful
- Stolen Love
- This Silver Ring
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THE PRISONAIRES CONTINUED FROM PAGE 13

soon. He had wife trouble and during a scuffle she got hurt - it can happen to anybody. James has traveled all over the state and made a lot of money for Presidents under Governor Clement but he's still inside - I've been on T. V. and asked "Why don't they help James Doyle?"

I was released for a second time in 1967. I wanted to go back to Decca but a bunch of people approached me and wanted me to organize this ElbeJay thing. It was a company with three people, Raymond Ligon, Cyril Jackson and myself. ElbeJay means, Ligon, Bragg and Jackson. The last record I made was "I'm Free", a prisoner's song. It tells the story of how it feels to be free and this guy Cyril Jackson, he started off by telling the true story of Johnny Bragg on the record. I don't think it got many plays.

More detailed information on Johnny Bragg and The Prisonaires, together with photographs of the group will be available in a forthcoming Studio Vista Rock-book on the Sun label by Martin Hawkins and Colin Escott. Hopefully, it will be published in the U.S.A. by Colliers - MacMillan. ***

DISCOGRAPHY

- | | |
|---------|---------------------------------------------------------------|
| Sun 186 | Baby Please (U-75) /
Just Walk'n In The Rain (U-76) |
| Sun 189 | My God Is Real (U-81) /
Softly And Tenderly (U-82) |
| Sun 191 | A Prisoner's Prayer (U-85)
I Know (U-86) |
| Sun 207 | There Is Love In You (U-122) /
What'll You Do Next (U-123) |

THE MARIGOLDS

Nashville 1955

- Excello 2057 Rollin' Stone / Why Don't You
Excello 2061 Two Strangers /
Love You, Love You, Love You

Johnny Bragg & The Marigolds

1956

- Excello 2078 Follish Me / Beyond The Clouds
Excello 2091 Juke Box Rock n' Roll /
It's You Darling It's You

Jonny Bragg

1959/1960

- Decca 30917 True Love Will Never Die /
Just So That Someone Is Me
Decca 30972 Everything's Alright /
World Of Make Believe
Decca ? I'm Not Gonna Tell You (Who
I Was With Last Night
ElbeJay 001 They're Talkin' About Me /
Is It True
ElbeJay ? I'm Free / Hurt And Lonely

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Jerry Lee, Fats, Chuck, Carl
Perkins, Esquerita, Sonny
Burgess, Ronnie Self, Billy
Lee Riley, etc. Many pics
of wild rockers, unknown
wild rock 45's lists, and much,
much more.

TIME CAPSULE CONTINUED FROM PAGE 47

"Wheel Of Fortune" - The Four Flames (Spec-
MAR 1 ialty) - 75 Points. Lead singer warbles his
way through a slow paced reading of the big ballad
while the rest of the foursome provide rhythmic back-
ing. Good R & B cover dis.

"One Mint Julep" - The Clovers (Atlantic)
MAR 8 82 Points. The Clovers come through with a
great reading of a swinging novelty item with good
lyrics. The combo supports them with a strong beat.
A strong entry.

"When The Swallows Come Back To Capistrano"-
MAR 8 The Dominoes (Federal) 83 Points. The group
comes up with another likely wax item as they tackle
The oldie ballad in a fine mood performance. In every
way, this is a fine effort.

"Stolen Love" - The Larks (Apollo) 73 Points
MAR 8 A strong performance by the Larks on the
ditty now showing action in the pop field. Gene
Mumford of the Larks sparks this disk. This one
could catch some coin.

"You're So Necessary To Me" - The Heart-
MAR 15 breakers (RCA) 71 Points - A slow rhythmic
ballad receives an effective go by the lead over a
humming background. Ork support is smooth. (JM Note :
Then why didn't this great sound, on a major label,
get a higher rating???) ***

-- WINLEY - cont'd from page 31

too involved with other things. Music had just taken
a second place with me. I made a "Paragons Meet The
Jesters" LP. just to get money. I gave it to Jubilee
to promote and sell it for me. I was young and money
was coming in. I didn't really care about the future.
But today I tell all the young cats in the business -
when you get it, hold it, invest it. That was the be-
ginning of a new era but I wasn't interested.

About this time my brother's group was recording
for me and Eddie Portnoy from the Record Shack on our
Porwin label. We did a few records and then the
Clovers did an L.P. for their manager, Lou Krevetz on
Poplar. All the Clovers on Poplar, Porwin and on
Winley are the same original guys including Billy
Mitchell.

I went on and did a few instrumentals including a
Gene Ammons album. Then there was James Brown. I used
to walk him up and down 125th. Street. We were like
brothers - real brothers. I had to make sure that re-
cord shops played his records because one man at the
company he was with had squealed on the D.J.'s during
the payola thing in 1959. While King Records' name
was mud, I tried to help out James.

I could have gotten in Motown on the ground floor
but it just wasn't my thing. Now, what you see here
is my thing. I bought this equipment and the building.
We're coming out with a sound on the Big Chance and
Brotherhood labels. You'll see a different type of
Paul Winley. We're producing artists; gospel; jazz;
rock, music in general, white or black I'll record
what can sell and build a catalog for my company.

My years in this business have been interesting.
I've had fun out of it. I've promoted shows in the
Apollo. I brought Joe Simon here for his first show.
I had big fun but now it's all business. You're gonna
hear a group of kids, The Eighth Avenue Express - out
of sight! There'll be a new jazz album by Willis
Jackson and a new gospel group called the Burden
Lifters. This place is a work shop. There's a lot of
people in the record business, black and white, who
don't know the business. You can have \$50,000 but you
have to lay a foundation first. You have to be able
to produce artists. You can start with nothing. Ahmet
Ertegun started Leiber and Stroller, Burt Bacharach
and Phil Spector. I never produced for anyone. In all
my years anything I ever did was on my own label. One
day you'll see this and it'll be out of sight. Can't
tell you, I can only show you.***

PLEASE SEE WINLEY DISCO - page 57

LITTLE ANTHONY CONTINUED FROM PAGE 9

WINLEY - THE DUPONTS
 212 - MUST BE FALLING IN LOVE (212A)/YOU (212B)
 ROYAL ROOST - THE DUPONTS
 627 - SOMEBODY (1272)/PROVE IT TONIGHT (1273)
 APOLLO - THE CHESTERS
 521 - THE FIRES BURN NO MORE (3649)/ LIFT UP YOUR
 HEAD (3648)
 END - THE CHESTERS/IMPERIALS/LITTLE ANTHONY & THE
 IMPERIALS
 1027 - TEARS ON MY PILLOW (G215) / TWO PEOPLE IN THE
 WORLD (G216)
 SAVOY - LITTLE ANTHONY GUARDINE & THE IMPERIALS
 1552 - YOU (70340) / MUST BE FALLING IN LOVE (70341)
 END - LITTLE ANTHONY & THE IMPERIALS
 1036 - SO MUCH (G314) / OH YEAH (G315)
 1038 - THE DIARY (G380) / CHA CHA HENRY (G381)
 1039 - WISHFUL THINKING (G396)/WHEN YOU WISH UPON
 A STAR (G397)
 1047 - A PRAYER AND A JUKEBOX (G516)/RIVER PATH (G517)
 1053 - I'M ALRIGHT (G563)/SO NEAR AND YET SO FAR(G564)
 1060 - SHIMMY, SHIMMY KO-KO-BOP (G603)/I'M STILL IN
 LOVE WITH YOU (G602)
 1067 - MY EMPTY ROOM (G644)/BAYOU, BAYOU BABY (G645)
 1074 - I'M TAKING A VACATION FROM LOVE (G675)/ONLY
 SYMPATHY (G674)
 1080 - LIMBO PT-1 (G706) / LIMBO PT-2 (G709)
 1083 - FORMULA OF LOVE (G722)/DREAM (G723)
 1086 - PLEASE SAY YOU WANT ME (G746)/SO NEAR AND YET
 SO FAR (G564)
 1091 - TRAVELING STRANGER (G772)/ SAY YEAH (G315)
 1104 - DREAM (G830) / A LOVELY WAY TO SPEND AN
 EVENING (G829)

ROULETTE LITTLE ANTHONY & Unknown studio group
 4379 - THAT LIL' OLE LOVEMAKER ME (16135)/IT JUST
 AIN'T FAIR (16136)
 4477 - LONESOME ROMEO (916)/I'VE GOT A LOT TO OFFER
 DARLING (917)
 CARLTON IMPERIALS - (Without Little Anthony)
 566 - FAITHFULLY YOURS (919)/VUT VUT (918)
 NEWTIME IMPERIALS - (Without Little Anthony)
 503 - A SHORT PRAYER (A) / WHERE WILL YOU BE (B)
 505 - GO AND GET YOUR HEART BROKEN (A)/THE LETTER (B)
 CAPITOL THE IMPERIALS - (Without Little Anthony)
 4924 - BERMUDA WONDERFUL (29016)/I'M STILL DANCING
 D.C.P. LITTLE ANTHONY & IMPERIALS (29015)
 1104 - I'M ON THE OUTSIDE (LOOKING IN) (7057)/PLEASE
 GO (7058)
 1119 - GOIN' OUT OF MY HEAD (95334)/MAKE IT EASY ON
 YOURSELF (95335)
 1128 - HURT SO BAD (95352)/REPUTATION (95353)
 1136 - TAKE ME BACK (98675)/OUR SONG (98674)
 1149 - I MISS YOU SO (105509)/GET OUT OF MY LIFE
 (105510)
 1154 - HURT (105519) / NEVER AGAIN (105520)

VEEP LITTLE ANTHONY & THE IMPERIALS
 1228 - BETTER USE YOUR HEAD (104922)/THE WONDER OF IT
 ALL (104923)
 1233 - YOU BETTER TAKE IT EASY BABY (104933)/GONNA
 FIX YOU GOOD (EVERY TIME YOU'RE BAD) (104932)
 1241 - GOIN' OUT OF MY HEAD (104948)/MAKE IT EASY ON
 YOURSELF (104949)
 (AT THIS POINT BILLING CHANGED TO ANTHONY &
 THE IMPERIALS)
 1248 - IT'S NOT THE SAME(122851)/DOWN ON LOVE (122852)
 1255 - DON'T TIE ME DOWN (122865)/WHERE THERE'S A WILL
 THERE'S A WAY TO FORGET YOU (122866)
 1262 - HOLD ON TO SOMEONE (122879)/LOST IN LOVE
 (122880)
 1269 - YOU ONLY LIVE TWICE (122893)/HUNGRY HEART
 (124223)
 1283 - WHAT GREATER LOVE (124232)/IN THE BACK OF MY
 HEART (124233)
 1293 - GENTLE RAIN / THE FLESH FAILURES
 1303 - ANTHEM (UA-2767)/GOODBYE GOODTIMES (UA-3552)

UNITED ARTISTS LITTLE ANTHONY & IMPERIALS
 50552 - OUT OF SIGHT, OUT OF MIND (UA4345)/
 SUMMER'S COMIN IN (UA4343)
 50598 - THE TEN COMMANDMENTS OF LOVE (JA4344)/
 LET THE SUNSHINE IN (The Flesh Failures)
 (UA2821)
 50625 - IT'LL NEVER BE THE SAME AGAIN (UAST5743)/
 DON'T GET CLOSE (UAST5742)
 50720 - IF I LOVE YOU (UAST6753)/HELP ME FIND A WAY
 (TO SAY I LOVE YOU) (UAST6752)
 JANUS LITTLE ANTHONY & THE IMPERIALS
 160 - FATHER, FATHER (J1650)/EACH ONE, TEACH ONE
 (J1651)
 178 - (WHERE DO I BEGIN) LOVE STORY/

LIBERTY THE IMPERIALS*
 55119 GLORY OF LOVE / C'MON TIGER
*(This record was released in March, 1960 - We are not
 certain if this group has any relation with the group
 listed above.)*

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Special thanks for additional Little Anthony info to:
 Phil Groia, Alan Lee and Norm Kitay. Norm's interview
 with Anthony at the Sahara Hotel in Las Vegas was in-
 valuable.***

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RECORD REVIEW

STAN R. KRAUSE

JOHN APUGLIESE, SR.

TORMENTED - HEARTBEATS QUINTET - Featuring Shep
Candlelite # 437A

Another gold 78, but a classic record in its own right. Great to see it available again - If you don't have it and you're into music not collecting, its a must.

IT'S SO HARD TO LAUGH, SO EASY TO CRY - Vitamins
Vita # 101

Absolutely a great acappella record, group really sells the record plus themselves. Good investment!

Album - THE UPPER WAY - Violinaires - Jewel 0053

If you're into gospel harmonies, this new album is incredibly great. Of special interest: Cut entitled "Lonely Soldier" same cut called "Another Soldier's Gone" - many many years ago - now a collectors piece on Drummond label - by same group... They still sing it great! Some other tunes of merit "Today" and "Tomorrow May Be Too Late", WOW! Great tenor harmonies - If you're into music you'll definitely enjoy it.

Album - CIGARS, ACAPPELLA, CANDY - BELMONTs
Buddah 5123

In the best interest of acappella, the Belmonts really lay it out. Album is tastefully done, with over-dubbing definitely evident, but for the three Belmonts its a hell of a job. My only criticism being a few of the cuts—they tag the ending much to long and in acappella it becomes boring. Never-the less, check it out - "Street Corner Symphony" and "We Belong Together" and "Help Spread The Words" and "We Came To Sing".

Album - FLASH CADILLAC & THE CONTINENTAL KIDS
Epic 31787

Good simple refreshing Rock & Roll, hard to tell how serious group really is. Best cuts: "Pipeline", "Muleskinner Blues", "Tell Him No", and "Up On The Mountain", also cut from the picture American Graffiti entitled "She's So Fine".

"SLIM" FROM TIMES - Candlelite # 435

Very effective idea, absolutely a great record, lots of fun and laughs, memories and good times implied within. Lots of credit to Wayne splicing and engineering the levels from other tapes or records to come out with a good well sounding record is not easy. Buy it - you'll love it! (Yellow plastic 78's are hard to come by and these play well on any turntable)

WHY DO FOOLS FALL IN LOVE - SUMMER WINE - Sire 701

Excellent re-working of the Lyman tunes, very refreshing young group with a strong tenor lead, when he sneaks in. Would like to hear more from this group - good record.

COME GO WITH ME - DEL VIKINGS - Scepter - 12367

Unique opening to a very refreshing newly styled version. Bass vocal is definitely missed as was proven at Academy Of Music Show. Group should concentrate a lot more on singing. Nostalgia comes and goes but Rock n' Roll and good R & B is hard to find Overall good sounding record.

MONKBERRY MOON DELIGHT - SCREAMIN' JAY HAWKINS
Queen Bee 1001

Paul McCartney tune worked over in the classic Hawkins style. Destined for a chart ride.

GIVE ME TIME/ CANDY BAR BOOGIE - THE PARAKEETS
ROADHOUSE #1005

Two excellent tunes discovered after 20 years of obscurity. A must for any R/B collector.

BE A SLAVE/TIL THEN - VOCALTEENS - DOWNSTAIRS #1000
"A" side is vaguely reminiscent of "Your Love" - by the Tramps. "B" side is a nice re-working of old standard.

YOU'VE CHOSEN ME/WHEN I'M WITH YOU - THE MOONGLOWS
RCA #74-0839

"A" side is a contemporary song with classic Moonglow harmony throughout. Flip side is an up to date version of their old hit.

LINDA LU / EBONY - JIM PEWTER MGM#14446

A remake of the old Ray Sharp tune which will make Rock-a-Billy fans flip. Excellent instrumental backing by Buddy Holly's Crickets.

YOU GOT WHAT IT TAKES - CHANNELS - CHANNEL #1002

A contemporary reworking of the old Marv Johnson classic, good sound but don't expect the Channel harmony of the past.

DO YOU WANT TO DANCE - BETTE MIDLER - ATLANTIC #2928

Slow bluesy remake of Bobby Freeman standard by 1973's biggest new star.

DEDICATED TO THE ONE I LOVE - TEMPRES - WE PRODUCE
#1818

The Five Royales old standard reworked in the contemporary style of the 70's. Nice harmony and a good all around sound.

ROCKIN' WITH THE KING - CANNED HEAT UA#50892

Little Richard takes over the lead chöres with the group on this great rocker. If you missed this one - pick it up.

COULD I ADORE YOU/SWEET PAULINE - BLUEJAYS ROADHOUSE
1004

The group is really the Five Blue Notes who recorded on the Sabre label. New found classic which shows what real R/B tunes should sound like.

SOLID GREASE - BIG WHEELIE & THE HUBCAPS BANDSTAND
#1001

Another Rock group spawned by the Rock Revival, an album with 30 standard rock tunes done in Flash Cadillac style. A good all around album.

NEWIES BUT OLDIES - ROYAL TEENS - MUSICOR MS 3186

Cut three years ago, this album is now receiving attention and deservedly so. Contemporary songs done with classic 50's intro and background.

HONORABLE MENTIONS:

Reelin & Rockin	Chuck Berry	Chess	2136
Crocodile Rock	Elton John	M.C.A.	40000
Jambalaya	Blue Ridge Rangers	Fantasy	689
Rockin Pneumonia-	Johnny Rivers	U.A.	50960



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WINLEY DISCOGRAPHY

CONTINUED FROM PAGE 52



THE FIRST WINLEY RECORD

- | | |
|------------------------------|----------------------------------------------------------------|
| 212 Duponts | Must Be Falling In Love |
| 213 Baby Cortez | You
Soft Lights |
| 215 Paragons | Saturday Night Rock
Hey Little School Girl |
| 216 Chubby Newsom | Florence
Toddle Luddle |
| 217 | |
| 218 Jesters | So Strange
Love No One But You |
| 219 Charlie White | Sweetie Baby
Little Mama Don't Leave Me |
| 220 Paragons | Let's Start All Over Again
Stick With Me Baby |
| 221 Jesters | I'm Falling In Love
Please Let Me Love You |
| 222 Freddie Cole | One More Night
Dreamed Of You Last Night |
| 223 Paragons | Two Hearts Are Better Than
One / Give Me Love |
| 224 Collegians | Zoom, Zoom, Zoom
On Your Merry Way |
| 225 Jesters | The Plea
Oh Baby |
| 226 Emanons | Dear One
We Teenagers |
| 227 Paragons | The Vows Of Love
Twilight |
| 228 | |
| 229 Charlie White | Nobody's Fault But Mine
Dearest To Me |
| 235 Persuaders | What Could It Be
Tears |
| 236 Tommy Collins & Paragons | Darling I Love You
Doll Baby |
| 237 George Kelly | Peter Gun Cha Cha
Just Rollin' |
| 238 Earl Knight | Let The Good Times Roll Pt.-1
Let The Good Times Roll Pt.-2 |

- | | |
|-----------------------------------|----------------------------------------------------------|
| 240 Paragons | So You Will Know
Doll Baby |
| 241 Ann Flemings | I Love You Darling-Yes I Do
If I Can't Do You No Good |
| 242 Jesters | The Wind
Sally Green |
| 243 George Kelly | Finger Poppin'
Speak Easy |
| 244 George Kelly | Burning Up
Don't Be That Way |
| 245 Howard McGee | Into Something |
| 246 Clay Tyson | Beatniks
The Marching Bedbugs |
| 247 | |
| 248 Jesters | That's How It Goes
Tutti Frutti |
| 249 | |
| 250 Paragons Featuring Mark Starr | Just A Memory
Kneel & Pray |
| 252 Jesters | Uncle Henry's Basement
Come Let Me Show You |
| 253 Ann Fleming | You're Just One Man
I Love You Darling |
| 255 Clovers | Let Me Hold You
Wrapped Up In A Dream |
| 259 Baby Cortez | Jamin' Pt.-1
Jamin' Pt.-2 |
| 261 Collegians | Tonite, Oh Tonite
Oh I Need Your Love |
| 262 Baby Cortez & The Blazers | Skins and Sounds
Little Paris Melody |
| 263 Collegians | Right Around The Corner
Teenie Weenie Little Bit |
| 264 Howard McGee & Blazers | House Warmin' Pt.-1
House Warmin' Pt.-2 |
| 265* Clovers | I Need You Now
Gotta Quit You |
| 265* The Fabulous Clovers | They're Rockin Down The
Street / Be My Baby |
| 267 Baby Cortez | Scotty Pt.-1
Scotty Pt.-2 |

LONG PLAYING ALBUMS

LP - 102 (PARAGONS MEET THE JESTERS)
Paragons - Florence / Let's Start All Over Again / Twilight / The Vows Of Love / Stick With Me Baby / Hey Little School Girl...Jesters - Please Let Me Love You / So Strange / Now That You're Gone / I'm Falling In Love / Love No One But You / I Laughed.
LP - 6001 (EVERYBODY DIGS THE BOSS RECORD HOP)
The Jesters - The Wind / Sally Green / The Plea / Oh Baby...The Paragons - Don't Cry Baby / So You Will You / Doll Baby / Two Hearts Are Better Than One...The Collegians - Zoom, Zoom, Zoom / Lets Go For A Ride...The Quinns - Hong Kong/Oh Starlight.
LP - 6003 (WAR! THE JESTERS vs. THE PARAGONS)
The Jesters - The Wind / Sally Green / Come Let Me Show You / Down In Uncle Henry's Basement / Tutti Frutti / That's How It Goes...The Paragons - Just A Memory / Kneel And Pray / Florence / Don't Ever Leave Me / Don't Cry Baby / So You Will Know / Two Hearts Are Better Than One.
LP 100 - (NEW YORK CITY'S GREATEST OLDIES Vol.#1)
Various Artists - A Casual Look - Sixteens / The Wind - Jesters / Please Please Please-James Brown / You Send Me - Sam Cook / I'm So Young - Students / Rinky Dink - Dave "Baby" Cortez / Wiggle Wobble - Les Cooper / Florence - Paragons / Valarie - Starlights / Since I Don't Have You - Skyliners / Zoom Zoom Zoom - Collegians / Can I Come Over Tonight - Velours / Stay - Maurice Williams / The Closer You Are - Channels / I'm Alright - Little Anthony And The Imperials.

CONTINUED FROM PAGE 23

separate ways, and the Seasons experienced somewhat of a hiatus in their recording activities. In 1972 they signed with Mo West, Motown's west coast affiliate and resumed recording, and an album was recently released.

The many years have brought several changes in the Four Seasons, to the degree that Frankie Valli is the only original member. Nick Massi was first to leave, around 1965, because of his aversion to the constant travelling, and he was replaced by Joe Long. The year 1970 saw the departure of Tommy DeVito and his replacement by a fellow known to us as Dimitri. Bob Gaudio left the following year in order to expand his activities as a producer at which point Bill DeLoach joined the group. The group in this form as billed as Frankie Valli and The 4 Seasons, which drew constant questions from audi-

ences as to the whereabouts of the fourth Season! And so, to meet the demand, the group acquired a fifth member, Paul Wilson. Although they do several concerts a year which consist in the most part of their old songs, The Four Seasons do not consider themselves as an "oldie" or "revival" act. The audience reaction to their new material bears this out, for it is received as warmly as their vintage-sides. (Quite a difference from most oldie acts who are literally booed off the stage for attempting to sing a new song!) At this writing we understand that the Seasons have been reunited with Bob Crewe, and Bob Gaudio (in a production capacity) at Mo West. Perhaps this is the magic combination which will succeed in putting the group back in their rightful place at the top of the charts!

THE FOUR LOVERS ON R.C.A.

- 47-6518 You're The Apple Of My Eye / The Girl In My Dreams
- 47-6519 Honey Love / Please Don't Leave Me
- 47-6646 Lovey Dovey / Jambalaya
- 47-6768 Happy Am I / Never Never

FRANKIE VALLI & THE ROMANS ON CINDY

- C-3012 Come Si Bella / Real

THE FOUR SEASONS ON GONE

- 5122 Bermuda / Spanish Lace

THE FOUR SEASONS ON VEE JAY

- 456 Sherry / I've Cried Before
- 465 Big Girls Don't Cry / Connie - O
- 478 Santa Claus Is Coming To Town / Christmas Tears
- 512 Soon / Ain't That A Shame
- 539 Candy Girl / Marlina
- 562 New Mexican Rose / That's The Only Way
- 582 Stay / Goodnight My Love
- 597 Alone / Long Lonely Nights
- 608 Sincerely / One Song

- 618 Apple Of My Eye / Happy Happy Birthday Baby
- 626 I Saw Mommy Kissing Santa Claus
- 713 Christmas Tears
- Little Boy / Silver Wings

* * * * *

FOUR SEASONS ON PHILIPS

- 40166 Dawn / No Surfin' Today
- 40185 Ronnie / Born To Wander
- 40211 Rag Doll / Silence Is Golden
- 40225 Save It For Me / Funny Face
- 40238 Big Man In Town / Little Angel
- 40260 Bye Bye Baby / Searching Wind
- 40278 Toy Soldier / Betrayed
- 40305 Girl Come Running / Cry Myself To Sleep
- 40317 Lets Hang On / On Broadway Tonight
- 40350 Working My Way Back To You / Too Many Memories
- 40370 Opus 17 / Beggars Parade
- 40393 I've Got You Under My Skin / Huggin' My Pillow
- 40412 Tell It To The Rain / Show Girl
- 40433 Beggin' / Dody

- 40460 C'Mon Marianne / Lets Ride Again
- 40490 Watch The Flowers Grow / Raven
- 40523 Will You Love Me Tomorrow / Around And Around
- 40542 Saturday's Father / Good-Bye Girl
- 40577 Electric Stories / Pity
- 40597 Idaho / Somethings On Her Mind
- 40688 Heartaches And Rain Drops /

FOUR SEASONS ON CREWE RECORDS

- 333 And That Reminds Me / The Singles Game

* * * * *

ON PHILIPS UNDER THE NAME WONDER WHO

- 40324 Don't Think Twice / Sassy
- 40380 On The Good Ship Lollipop / You're Nobody Til Somebody
- 40471 Lonesome Road / Around And Around

* * * * *

ON TOPIX UNDER THE NAME BILLY DIXON AND THE TOPICS

- 45 6002V I Am All Alone /

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BACK ISSUES

HURRY! ISSUE #3 & #5 ARE ALREADY SOLD OUT

- ISSUE # 1-Cletones/Serenaders/Jive Five/Dubs \$1.50
- ISSUE # 2-Harptones/Cadets-Jacks/Passions/Chestnuts \$1.50
Eldorados/Vee-Jay & Davis Discos
- ISSUE # 4-Flamingos/Diamonds/5 Crowns/Alan Fredericks \$1.50
Majors
- ISSUE # 6-Platters/5 Sharps/Willows/Classics/Little \$1.50
Richard/Channels
- ISSUE # 7-Penguins/Shells/Ebb-Tides/Screamin' Jay/ \$1.25
Butchie Saunders/Rama-Gee-End-Gone Discos
- ISSUE # 8-Persuasions/J. Castor/4 Lovers/G. Goldner \$1.25
Rockin' Cairns/Carnations/Nutmeqs/Dander-
liers/Porky Chedwick

"SQUARE" CONTINUED FROM PAGE...39

The first colors of the End Label were black and then it changed to gray, then to multi-color. On the southern pressings where it was supposed to change to multi-color they kept on using the gray. This makes both original. The numbers from 100 to 108 used the old gray. If you are interested in the Chess label, it started out with a blue and silver label with numbers starting around 1400 and went all the way up to 1675 using the old blue and silver style with the chess pieces. Then there was a short change to all blue and then to multi-color through 1780 and then to another style in the mid-1960's.

Just a note; Aristocrat became Chess about 1950. A lot of people are under the impression that if it is not silver and blue it is a recut. You have to realize that through the years all labels change their style and many great records can be found on the late colored labels.

King started to use "Hi-Fidelity" around 4835 and all previous cuts had no mention of "Hi-Fi". If they do they are second pressings and not original. In a future article I'll compile a list of labels, numbers, and color changes to help make collecting a little easier. So until the swallows come back to Capistrano, see you next issue.. (send all comments to Bim Bam Boom Magazine).***

BE SUPE NOT TO MISS LOUIE'S FEATURE ARTICLE IN THIS ISSUE, ON PAGE.....33

Stormy Weather

IS BACK - YES ONE OF THE ORIGINAL R/B MAGAZINES IS RETURNING. ISSUE #5 PLUS LISTING OF RARE RECORDS FOR SALE PLUS STANDARD OLDIES CATALOG AND EXTRA BONUS - ONE BACK ISSUE ALL FOR \$1.00. LENNY GOLDBERG, BOX 2837, OAKLAND, CALIF. 94618.

"LIKE IT IS" CONTINUED FROM PAGE...33

ing, harmonica, the sing-about-jail, etc. The rural blues is recognized as a very important part of American folklore. It has also made a big contribution as an art form of expression. The Library of Congress has many live recordings that were done in the prime years of the blues, 1927 to the mid 40's.

However the R & B group sounds came out at a more complex time of the Black man's life; the breaking out into radio, the coming of TC, big city living, the coming of very young vocal groups and the bringing of R & B into white peoples homes by Alan Freed. And so it was through the early fifties up until about 1957 that Black vocal groups were still unhampered by white commercial influence. Around 1957 it all began to change and by 1960 it was all over. White people were listening and taking part in what was up till then a pure Black art form. We are then surrounded by stage gimmicks flashy costumes and the complete overexposure and misuse of the old R&B sound.

It is my strong hope that someday we can save all these great feelings like the Charmers on Timely and all the other fantastic sides recorded by Gotham, Grand, Rama, Old Town and more; and that these sides will stay alive and take their place along side their counterparts in the Library of Congress as a part of American culture. If in the future we can get some good books published on the complexities of vocal harmony it will make it clearer to a lot more people where its roots lie. Then with the passing of good times maybe future generations will enjoy some of the pleasure that we derive from our music.***

TRADING POST

THE TRADING POST COLUMN lists WANT - SELL - TRADE ADS. The charge is 10¢ a word. If you wish to contact the people taking the ads, write directly to them. Do not send any correspondence or money to Bim Bam Boom. All dealings in this column will be with the people placing the ads.

WANTED: Group photos of R/B artists from the 1940s to 1960's. Top dollar paid or trade records for photos. A. Berlowitz, 801-14 Tilden St. Bronx NY 10467.

FOR SALE: R/B Photos, Records from 50s. Richard Santeusanio, one Brackett Place, Marblehead, Mass. 01945.

FOR SALE: Rare Beatles album "Savage Young Beatles" \$10 many other records and Beatle souvenirs, T-shirts, mags pictures, Swan, Vee-Jay labels. List-beatit, 310 Franklin St. #17, Boston, Mass. 02110

FOR SALE: 45's, 78's & LPs write for free list. Green-Tite c/o Michael Harton, Box 4197, Trenton, NJ 08610

FOR SALE: Classic rare West Coast 45 - "The Wedding" by the Bishops, Bridges label - 6 copies, first come -\$8.50 mint. Steve Propes, 5338 Hanbury St. Long Beach, Calif. 90808.

FOR SALE: Rare Records, Glossy Photos. Dick Reichag, 120 West 70th Street, NY NY 10023

FOR SALE: "Loewe Opta" stereo console phonograph W/AM-FM Short Wave + Foreign Band Radio - Mint Condition. Price \$150 + shipping. Call after 6PM 914-MO4-3231 Frank Caravello, 337 Bedford Ave. Mt. Vernon, NY 10553.

WANTED: Elvis Presley 2 record EP will pay \$20.00. Elvis Christmas Album EP Stands up. Like Xmas card will pay \$10 Twilight Zone Columbia LP sound track from TV will pay \$10. Frank Caravello, 337 Bedford Ave. Mt. Vernon, NY 10553.

WANTED: Peanuts Vee-Jay 576 - 4 Seasons, Where Are My Dreams Phillips 40694 - 4 Seasons, The Nearest Of You Decca - Frankie Valley & the Travellers, "My Mother's Eyes" - recorded on Mercury by Frankie Valli about 1954. Jim Fiorilli, 103 19th St. Wheeling W. Va. 26003

WOULD LIKE TO CONVERSE WITH COLLECTORS, buy, sell, trade and talk about oldies. Bob Pegg, 932 N. Pearl St. Apt.68 Tacoma, Washington 98406, SK9-4573.

FOR SALE: Rare photos of the Four Aces, 1951-70. Many poses of original group. Also rare photos of the Three Chuckles & super rare photos of the Four Lovers feat. Frankie Valli also new 8x10 glossy photos of the Four Seasons &/or Frankie Valli. Send Now \$2.50 each. Walter Gollender, Box 337, Irvington NJ 07111

FOR SALE: 45rpm R/R Records and others. Send for Free list. Leo Costanzo, 55 Jerome Ave. S.I. NY 10305.

the Penniman News

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PUZZLE TIME

(or The Mind-Bender!)

Due to the vast amount of material in this issue, we were forced to eliminate "Puzzle Time". It will return next issue with more great prizes. Listed below are the answers to issue #8's puzzle and the list of winners.

The answer to the clue was - Plants and birds. Larks, Penguins, Swallows, Sparrows, Robins, Ravens, Hawks, Blue Jays, Flamingos, Cardinals, Wrens, Meadowlarks, Orioles, Crows, Peacocks, Eagles, Parrots, Parakeets, Pelicans, Bluebirds, Swans, Falcons, Five Owls, Quails, Whippoorwills, Birds, Marigolds, Rosebuds, Orchids, Clovers, Willows, Nutmegs, Evergreens, Chestnuts, Palms, Maples, Plants, Sycamores, Gladiolos, Daffodills, Dovers, Chickadees, Carnations, Gardenias, Buzzards, Starlings:

THE WINNERS WERE: T.L. Kline, Eileen Cunningham, Bruce Hecht, Richard Whitesell, Ken Schreiber, Cathy Rindos, Mike Redmond, Steven Poggio, Delores McKenzie, Marvin Podd, Alan Scherzer, Leo Costanzo, Al Backiel, Steven Applebaum and G. Braccio. ALL WINNERS RECEIVED AN L.P. BY THE PERSUASIONS, "SPREAD THE WORD" - CAPITOL.

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(Collectors Only Column)

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AUCTION BLOCK

If you are interested in selling records through "Bin Bam Boom", the following procedures will be followed. The charge for this service is 30¢ a record. Name and address will be included at no extra charge. You must list the following information when listing records. Label, Record Number, Artist, Title and the condition along with other information listed in the abbreviation. We feel that it is not wise for a magazine to get involved selling records and acting as a clearing house. We will charge a flat rate for each record listed and not a percentage of the record's selling price. If you sell the record for \$1.00 or \$5.00 the price to us will be the same. Example: If you list 10 records for Auction, the price to you will be \$3.00. We feel that this is the only fair way to list records. The buyer will deal directly with the seller. Do NOT send money to "BIN BAM BOOM". If you agree to purchase a record from one of our advertisers, send the money directly to the person selling the record to you. If you feel that you have not been treated fairly by one of our advertisers, contact us. We will investigate and if the charges are true we will drop him from our list of advertisers. May we repeat, we are attempting to bring harmony among collectors. Please list your records fairly and remember: DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU. (Bin Bam Boom is not responsible for the grading of records by individual advertisers.)

GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- M- Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

ABBREVIATIONS

(RE) Release, (C) Cut Out (small hole in label), (DJ) Promotional Copy, (W) Warp, (S) Scratches, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid, (UL) Writing on label.

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"	The Belles At My Wedding	"	\$3
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"	Ode Dinah	"	\$1 F+
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Avantis	I Wann Dance	Argo	\$2
Avons	Baby	Asara	\$1
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"	Hold Me Tenderly	" 318 w1	\$2
"	I Pity The Fool	" 332	\$2
"	You Did Me Wrong	" 300 w1	\$2
Nappy Brown	This Is My Confession	Savoy 1569	\$2
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"	"	" 1551 w1	\$2
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"	He's Gone	Atlantic	\$1
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"	Wonderful Girl	Laurie	\$1
"	When You Wish Upon A Star	"	\$1
"	That's My Desire	"	\$1
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"	Let's Call It A Day	" 513	\$2
"	Come On Little Angel	" 505	\$2
"	Why	" 519	\$3
"	I Confess	" 503	\$3
Chuck Berry	Beautiful Delilah	Chess 8848	\$2 w1
"	Back In USA	" 9237	\$1
Billy & Lillie	La Dee Dah	Swan 4002	\$1 G w1
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"	"	" 605	w1
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"	"	Det 451538	\$3
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"	& Comets	"	"
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Dee Clark	At My Front Door	Abner 1329	\$3
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The Concordes	Gold & Frosty Morning	Herald 1543	\$2
The Crickets	Maybe Baby	Brunswick 55053	\$2
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"	Once In A While	"	\$2
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"	The Bootie Green	Atlantic	\$2
"	Stop Pretending	Porwin	\$1
Chessmen	That's My Desire	Relic	\$1
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"	Dance	"	\$1.50
"	Act Right	Turn Table	\$1
Cruisers	Cryin Over You	V-Tone	\$1 G+
"	If I Knew	"	\$2
Chantels	Summertime	Carlton	\$2
Continental	Picture Of Love	Port	\$1.50
"	Dear Lord	"	\$1.50
Capris	There's A Moon Out Tonight	Old Town	\$2
Bobby Charles	One Eyed Jack	Chess 1670	\$2 w1
Crescendos	Oh Julie	Nasco	\$2 w1
Cupids	Brenda	KC	\$2
The Lancers	(Do) The Spy	Old Timer 614	\$1.50
Fats Domino	Rockin' Bicycle	Imperial X5779	\$1
"	Nothing New	Imperial X5863	\$1
"	Before I Grow Too Old	Imperial X5660	\$1
Dreamlovers	If I Should Lose You	End 1114	\$2
The Dreamlovers	Calling Jo-Ann	Mercury 72630	\$1 BB
Del Capris	Forever My Love	Ronjorden R39	\$1
Don Dell With The Up Starts	Someone For Me	East Coast 106	\$3
Don & Juan	Two Fools Are We	Big Top 3106	\$3
"	Magic Wand	Big Top 3121	\$3
DEE DEE Sharp	I Really Love You	Cameo 375	\$1
The Del Vons	Gone Forever	Wells 1001	\$2
The Dimensions	My Foolish Heart	Coral 65611	\$2
The Destinaires	Tear Drops	Old Timer 609	\$1.50
The Danleers	One Summer Night	Mercury	\$2
Danleers	Mama Don't Care	Records, Inc.	\$1
The Debonairs	Nothing But Nothing	Dore	\$1.50
The Donells	Your Very First Love	Vee Jay 7054	\$1
The Dubs	Dumplin's (55 Label Damage)	Wiltshire 201	\$1.50
Doc Bagby	Nite Owl	Okch 7089	\$3.50
Dukays	He's Got You Now	Nat 4002	\$1
The Diplomats	He Don't Really Love You	Arock	\$1
The Delfonics	Just You	Moon Shot 6703	\$1.50
Diane & Darletttes	My Blue Heaven	Dunes 2016	\$8
Robby Day	Greatest Lover In The World	Class 263	\$3
Dee & Joe	I Found A Love	Checker 1045	\$1.50
Dee Dukes	Oh Sop She Sop	Jubilee 5670	\$2
Duprees	You Belong To Me	Specialty	\$1
"	My Own True Love	Cood	\$1.50
Dynamics	Misery	Big Top	\$2
Dion	Lonely Teenager	Laurie	\$1
"	After The Dance	"	\$1
Bill Doggett	Honky Tonk	King	\$1
"	Birdie	"	\$1
"	Scott's Bluff	"	\$1
"	Rainbow Riot	"	\$1
Del Vikings	Come Go With Me	Dot	\$2
"	Whispering Bells	"	\$2
"	Jitterbug Mary	Mercury	\$2
"	How Could You	"	\$3
Patty & The Emblons	You Took Advantage Of A Good Thing	Herald	\$2
Earl & The Exciters	Time For Everything	Savoy 1625	\$1
Earls	Remember Then	Old Town	\$1
Elegants	Little Star	Apt	\$3
Belinda	My Need	Laurie	\$3
Extensions	Peppermint Stick	Success	\$2
Elchords	Under The Street Lamp	Good	\$4
Exits	Sputnik Dance + 3 more EP no cover	Gemini	\$1
Equadors	Be Bop A Lula	Rca	\$2
Everly Brothers	Wake Up Little Susie	Cadence	\$3
"	Bird Dog	"	\$2 G
"	Ridin High	"	\$2 G
"	Stick With Me Baby	Rca	\$1
El Venos	Geraldine	Warner Br.	\$1
Echoes	Over The Rainbow	Groove	\$6
Nino & The Ebbtides	Juke Box Sat. Night	Specialty	\$1
Excelsents	Coney Island Baby	Madison	\$5
Billy & The Essentials	Babalu's Wedding Day	Rlast	\$1
"	Maybe You'll Be There	Smash bb	\$2
Eternals	Rockin In The Jungle	Janie	\$2
"	"	Hollywood	\$2
"	"	Musicnote	\$1
5 Royals	The Feeling Is Real	King 5131	\$2
"	I Know It's Hard But It's Fair w1	" 5191	\$2
"	The Real Thing	" 5162	\$2
"	Say It	" 5082	\$5
Wade Flemons	Good Nite, It's Time To Go	VeeJay 335	\$2
4 Seasons	Ain't That A Shame	"	\$1
Little Joey & The Flips	Bongo Stomp	Joy	\$1
Fortunes	You Don't Know	Cub w1	\$2
Fontane Sisters	Daddy-o/Adorable	Dot	\$5
Fourmost	It Was A Lie	DM	\$3
The Vow	Checker	"	\$3
Flamingos	Yee Jay	"	\$1
"	Rca	"	\$2
Fantastics	Golden Teardrops	Harvey	\$2
Five Quails	There Goes My Love	Dawn	\$3
Five Chancells	Been A Long Time	Ricic	\$1
Fantastic Four	Love No One But You	Baton 252	\$3
Fidelity's	Ain't Love Wonderful	Sir 276	\$2
"	The Things I Love	Mercury 71140	\$3
"	Basis Girl Of Mine	Mark-2	\$3
Narvel Felts & Rockers	Kissin Me Baby	"	\$3
Dickie Goodman	The Touchables	Shad	\$2
"	The Touchables In Bklyn.	Uptown	\$2
Genies	Who's That Knocking	UA	\$3
Doug Robertson & grp.	Desiree	"	\$2
Lee Andrew & Harps	Try The Impossible	Raven	\$2
Hartones	Sunday Kind Of Love	Bruce	\$2
"	My Memories Of You	Roulette	\$1
"	Crazy For You	BT Puppy	\$1
Heartbeats	Music Music Music	Specialty	\$3
Happenings	Irene	"	\$1
Holidays	EP-Ain't Misbehavin + 3 more cov damage	Decca 2534	\$5
B. Haley & Comets	EP-The Dipsy Doodle + 3 more cov damage	Decca 2532	\$5
"	Hnt Dog Buddy Buddy	Decca	\$3.50
"	Puerto Rican Peddler	Decca	\$2.50
Bobby Hendricks	Sincerely, Your Lover	Sue 717	\$2
Bobby Helms	Jingle Bell Rock	Decca G+	\$2
Headliners	Let Me Love You	"	\$2
Hollywood Saxons	It's You	Swingin	\$1
"	Is It True	Relic	\$2
Hi Lites	I'm Falling In Love	Record Fair	\$5
"	For Your Precious Love	"	\$6

Hollywood Flames	Annie Don't Love Me Any More	Symbol	\$2	Tams	Untie Me	Ar-len	\$1
"	Elizabeth	Goldie	\$1	The 3 Friends	Blanche re w1	Lido	\$2
Pookie Hudson	All The Places I've Been	Jamie	\$2	Townsmen	Just A Little Bit	Herald	\$1
Thurston Harris	Do What You Did	Aladdin red	\$3	Temptations	Barbara	Goldisc	\$1.50
"	"	" blk	\$2	Untouchables	Goodnight Sweetheart	Madison	\$2.50
"	Goddess Of Angels	Dot	\$1	Videos	Trickle Trickle re -3rd	Casino	\$2
Wilbert Harrison	Kansas City	Fury	\$2	"	"	"	\$1
Impalas	Sorry (I Ran All The Way Home) w1	Cub	\$2	Velvetones	The Glory Of Love	Imperial	\$1
"	Peggy Darling	"	\$2	"	My Heart	Vibro	\$3
Initials	You/Bells Of Joy	Sherry	\$1.50	"	5% label damage	Abc	\$2
Individuals	Dear One	Red Fox	\$3	Richie Valens	LaBamba	w1 Del-Fi G+	\$1
Isley Br.	Testify	T-Neck	\$1	"	Dottie	Tanara	\$3
"	Twist & Shout	Wand	\$1	Versatiles	White Cliffs Of Dover	Peacock	\$3
L. Anthony & Imperials	Limbo	End 1080	\$1	Volumes	I Love You	Chex	\$1
"	The Diary/So Much	End G617	\$1	Videls	Mister Lonely	JDS org	\$3
"	Two People In The World	End 1083	\$2	"	"	"	\$2
Rusty Isabel	The Blast	Brent	\$2	Vibrations	Stranded In The Jungle	Checker	\$2
Little Willie John	You're A Sweetheart	King	\$2	"	Anytime	"	\$2
"	Uh Uh Baby	"	\$2	"	Let's Poney Again	"	\$2
"	Tell It Like It Is	"	\$2	Van Dyke	Continental Walk Me Baby	"	\$2
"	Talk To Me, Talk To Me	"	\$2	Larry Williams	No Man Is An Island	Mala	\$1
"	Let Nobody Love You	"	\$2	Whispers	Get Ready	Chess	\$5
"	No More In Life	"	\$2	Willows	The Time Will Come	Soul Clock	\$1
Carol Lou Trio	TD Boogie Woogie	Juke	\$2	Lenny Welch	Church Bells May Ring re	Melba	\$2
Barbara Lewis	Come Home	Atlantic	\$1	Zircos	Congratulations Baby G+	Cadence	\$2
Knockouts	Darling Lorraine	Shad blu	\$3	Otis Williams & Charms	One Summer Night	Stop	\$2
Johnny & Joe	It Was There	J&S	\$1	Maurice Williams & Zodiacs	Everybody's Got A Song But Me	Herald	\$2
"	I'll Be Spinning	Chess	\$2	Muddy Waters	Come Along	Chess	\$2
Jesse & Marvin	Dream Girl	Specialty	\$1	"	She's Got It	Chess	\$5
Bill Justis	College Man	Phillips	\$1.50	Chuck Willis	Good News (sfl Top) w1	Atlantic w1	\$2
Jesters	The Wind	Winley 2nd	\$3	"	Thunder & Lightning	Betty & Dupree	\$2
Jan & Annie	Jennie Lee	Alton 113	\$2	Edaphonic EE - I Was Wrong	Charmers/Charlie-Hideaways/Rosemarie-Chimes & 1 more	Bid	\$2
Lincolns	Madly In Love 5% label damage	Grey Cliff	\$2	Bonnie Sisters	Cry Baby	Rainbow	\$2
Laddins	Yes Oh Baby Yes	Diamond	\$2	CLIFTON MUSIC CENTRE, 1135 MAIN AVENUE, CLIFTON, NEW JERSEY 07011 - ALL MINT -			
The Lineas	Forever Baby	Gordy 7002	\$2	Tiny Tip & Tip Tops	Matrimony	Chess 1822	\$4.
The Leopards	Trying To Make It	Glow-Hill	\$7	Roy Tyson & Group	Oh What A Night For Love	Double L 723	\$2.
Bobby Long & grp	Hold Me	Melba 2nd	\$2	Luther Bond & Emeralds	Gold Will Never Do	Shawboat 1501	\$2.
Legends	The Eyes Of An Angel	Hull	\$2	Holidays	One Last Kiss	Nix 537	\$4.
Shep & the Linelites	In Case I Forget	Dunes	\$2	Bobbie Smith & Dream Girls	Wanted	Big Top 3085	\$2.
Curtis Lee & grp	Pretty Little Angel Eyes	Studio	\$3	Empires	Everybody Knew But Me	Colpix 680	\$3.
Melodeers	Wishing Is For Fools	Checker	\$2	Emotions	Heartstrings	20th Century 623	\$3.
Jimmy McCracklin	The Walk	Villa	\$2	Little Jimmy Rivers & Tops	Puppy Love	Swan 4091	\$2.
Magicians	Why Must You Cry	Specialty	\$1	Renaults	Only You	Wand 120	\$2.
Arthur Lee Maye & Crowns	Shoria	Imperial	\$1	Rendezvous	It Breaks My Heart	Rust 5041	\$3.
Monitors	Our School Days	King	\$1	LP's MINT TO VG+			
Majors	A Wonderful Dream	ABC	\$2	Capital 1769	The Fantastic 5 Keys	\$45.00	
The Mystics	Mash Potatoes With Me	"	\$2	Old Town 101	Your Old Favorites On The Old Town	\$12.00	
The Mighty Marvelous	Hey Hey Hey	"	\$2	King 893	14 Hit Flashbacks (Strangers, etc.)	\$ 7.00	
Marvelous	I Do	"	\$1	Jubilee 1119	Whoppers (Dominoes, Ravens, etc.)	\$15.00	
Mighty Marvelous	In The Morning	Specialty	\$1	CARDL MUNRO, RR # 4, OSHAWA, ONTARIO, CANADA			
Percy Mayfield	Please Send Me Someone To Love	Chess re	\$1	Safaris	Image Of A Girl	VG	
Moonglows	When Im With You/See Saw	Josie 1008	\$1	Neil Sedaka	Stairway To Heaven	RCA	VG
Meters	Ann	Mercury	\$1	Every Brothers	Let It Be Me	Cadence	VG
Clyde McPhatter	In My Tenament	"	\$1	Jerry Butler & Impressions	For Your Precious Love	Abner	VG
"	I Just Want To Love You	CM	\$2	Browns	The Three Bells	RCA	VG
Mello Queens	Getting Nearer	Mercury	\$2	DARLENE LAMB, 2615 WITHERS AVENUE, NORFOLK, VA. 23509			
Joe Medlin	Out Of Sight-Out Of Mind	Colpix	\$2	Danny & The Juniors	Rock & Roll Is Here To Stay	ABC	F
Marcells	You Are My Sunshine	"	\$2	Jesse Lee Turner	The Little Space Girl	Carlton	F
"	Alright Ok You Win	Relic	\$2	JANET ANCARA, RT.#1, Box 366, HILLSBORO, MO. 63050			
Marquis	Bohemian Daddy	Herald multi	\$2	Velvets	Spring Fever	Monument	F
Mello Kings	Chip Chip	EP-Tonight Tonight/Do Baby Do +2 no cov w1 Herald	\$5	Willtopers	Marianne	Dot	G
Memories	Darling Your An Angel	Times 52	\$2	JERRY NIEPORTE, 6460 COLEMAN, DEARBORN, MICHIGAN 48126 - Fixed Price			
Martiniques	Unknown Love	Roulette	\$2	5 Keys	I Cried For You	VG	Aladdin 3158 \$80
Monotones	Book Of Love	Argo blk	\$2	Riviera	Forever	M	Baton 201 \$35
Ricky Nelson	I Got A Feeling	Imperial	\$1	Ravens	Time Takes Care Of Everything	M	Columbia 6903 \$40
Marie Knight	Make Yourself At Home	Diamond	\$1	Falcons	I'm So Crazy For Love	VG	Columbia 6925 \$40
Nuports	Feel Like A Million	Darrow	\$3	Imperial	Now That It's Over	M	Falcon 1006 \$35
Olympics	Little Pedro	Arvee	\$1	Four Jacks	Life Of Ease	M	Great Lakes \$70
"	Secret Agents	Mywood	\$1	Teardrops	Walking & Crying	M	Hollywood 1058 \$50
"	The Same Old Thing	"	\$1	Orioles	The Stars Are Out Tonight	M	Joz 766 \$30
Precisions	Hully Gully	Golden Crest	\$2.50	Swallows	Bad Little Girl	VG	Jubilee 5115 \$35
Perfections	Someone To Watch Over Me	Lost Nite	\$3	6 Echoes	I Only Have Eyes For You	M	King 4533AA \$60
Platters	My Baby	Mercury	\$2	Strollers	Lonely Mood M (Red Plastic)	VG	Sabre 102 \$100
Penguins	Twilight Time	Orig Sound	\$2	Answers	In Your Dreams (label tear) -- VG	M	States 163 \$30
Persuaders	Memories Of El Monte	Relic	\$2	Fascinators	Have No Fear	M	United 212 \$30
Poets	Tears (Orig on Winley)	Symbol	\$1	The Dells	The Bells Of My Heart	G	Vee Jay 134 \$100
Peanuts	I Found My Love	Money	\$3	Monitors	Tell The World (original) -- G	M	Circus 219 \$50
Elvis	EP-King Creole no cov	Rca	\$3		A Boy Friend's Prayer		
Richard Berry & Pharos	Louie Louie	Flip	\$2				
Pastels	Been So Long	Argo blk	\$3				
"	Tonight You Belong To Me	Liberty	\$2				
Patience & Prudence	The Beat	Tempus	\$5				
Rockin R's	We Belong Together	Old Town yel	\$3				
Robert & Johnny	Moonlight Serenade	Coed	\$2				
Riviera	Romeo & Juliet	Lana	\$1				
Reflections	Talking To My Heart	Norgolde	\$3				
Revels	Hurry Baby	Bobwin	\$2				
Rosebuds	My Darling You	Action	\$2				
Tony Rice	Bright Brown Eyes	Perri	\$2				
Rays	Silhouettes	Cameo re	\$1				
"	Greenwood Miss.	Reprise	\$1				
Little Richard	Sweet Than Wine	Roulette G+	\$1				
Jimie Rogers	Denise	Rust	\$1				
Randy & Rainbows	Stay/Shirley	Argyle	\$1				
Rainbows	Walking In The Rain	Phillys	\$1				
Ronettes	When I Meet My Girl	Herald yel	\$2				
Tommy Ridgley	Two People In Love	Duplex	\$5				
Ervin Rucker & Nighthawks	Close Together	VJ blk	\$1				
Jimmy Reed	You Got Me Crying	" 275 brn	\$2				
"	Odds & Ends	" 298 "	\$2				
"	Down In Virginia	" 287 "	\$2				
"	You're Something Else	" 270 "	\$2				
"	Honey, Where You Going	" 237 "	\$2				
"	Image Of A Girl	Old Hit	\$1				
Safaris	Thank You Baby	Scepter	\$2				
Shirelles	The Loser	Jubilee	\$1				
Skyliners	Comes Love	Viscount	\$1				
"	Lonely May	Calico	\$2				
"	How Much	"	\$1.50				
"	This I Swear	"	\$1.50				
"	I'll Be Seeing You	Dore	\$2.				
Superbs	Baby Baby All The Time	Bargin w1	\$2				
Starfires	Love Will Break Your Heart	World Artists	\$1				
Shewelles	I Could Conquer The World	Mr Maestro	\$1				
The Shaliners	Baby That What Counts	Johnson	\$2				
Shells	Baby Oh Baby	Herald	\$10				
Smartones	Bob-o-link	Ember	\$3				
Silhouettes	Get A Job	"	\$2				
"	"	G+	\$4				
Strollers	Crowded Classroom	Argo	\$2				
Sensations	That's My Desire	Atco	\$1				
Starglows	Let's Be Lovers	Flip	\$3				
Sixteens	Only Jim	Tnt	\$3				
Shep	Fool To Fool	Swan	\$2				
Showmen	Our Love Will Grow	Dot	\$2				
Shields	You Cheated	Bethlehem	\$2				
Tony Allen & Twilights	It Hurts Me So	Any	\$2				
Tassels	To A Soldier Boy	Rca	\$1				
Sonny Til	After	Jubilee	\$2				
"	Come On Home						

AUCTION CLOSING DATE 5-15-73

FRANK GIGLIUTO, 674 HILLSIDE #4, DALY CITY, CALIF.	5 Key Of The	Let The Good Times Roll
Shirley & Lee	Delta Rhythm Boys	In Sweden
Everly Bros.	1st. Album	Duke Of Earl
Gene Chandler	Richie Valens	Rhythm Of The Rain
Cascades	Little Eva	Locomotion
Teen Queens	Crystals	Twist Uptown
Amos Milburn	Smiley Lewis	Let's Have A Party
		Shame, Shame, Shame

F. 94014 L.P.S. SALE

Aladdin	806
Aladdin	807
Jubille	1022
Cadence	3003
VeeJay	1040
DeFi	1201
Valient	405
Dimension	6000
Crown	373
Phillies	4000
Score	4012
Liberty	83308

(English)

Happilyland Singers	I'll Fly Away
Orioles	So Much
45's	
Linda Scott	Lopsided Love
Olympics	Big Boy Pete
B.B. King	Troubles Troub
Enomise Kelly	Disappointed I
Dubs	Don't Ask Me T
Mickey & Sylvia	Dearest
Sam Cooke	No One

LP's original covers - Min Bid \$1		
LP's original covers - Min Bid \$1	Mint	
LP's original covers - Min Bid \$1	Mint	
LP's original covers - Min Bid \$1	Mint	(green label)
LP's original covers - Min Bid \$1	Mint	
LP's original covers - Min Bid \$1	Mint - (s)	
LP's original covers - Min Bid \$1	M-	
LP's original covers - Min Bid \$1	M-	
LP's original covers - Min Bid \$1	M-	
LP's original covers - Min Bid \$1	VG	wl
LP's original covers - Min Bid \$1	M	
LP's original covers - Min Bid \$1	M-	
LP's original covers - Min Bid \$1	M	
LP's original covers - Min Bid \$1	M	
LP's original covers - Min Bid \$1		
LP's original covers - Min Bid \$1	Lido	VG+
LP's original covers - Min Bid \$1	Davis	G+
LP's original covers - Min Bid \$1	King	VG+
LP's original covers - Min Bid \$1	Vee Jay 213	VG+
LP's original covers - Min Bid \$1	Specialty	VG+
LP's original covers - Min Bid \$1	"	VG+
LP's original covers - Min Bid \$1	"	VG
LP's original covers - Min Bid \$1	"	VG+

		Jubilee	VG
Affair		Congress	VG+
		Arvey 595	VG
bles Troubles	W1	RPM 492	VG
in Love		Peacock 51919	M-
To Be Lonely		Gone	G+
		Vik	VG- warp
		Keen	M-
EFET. PHILADELPHIA, PA. 19140			Min.Bid Listed

VICTOR PEARLIN
138 WOODLAND ST.
WORCESTER, MASS.
01610

MATT ENGLISH, 1834 WEST 6TH. STREET, BKLYN. NY 11223 - AUCTION

Harpstones	I Depended On You	Bruce	VG+
"	I Almost Lost My Mind	"	M-
"	Forever Mine	"	M-
Scooters	Someday We'll Meet Again	Dawn	M-
5 Notes	Show Me The Way	Chess	M
5 Keys	Out Of Sight Out Of Mind	Capitol	M-
Tads	Yours Reason	Liberty Bell	M-
Gaylarks	Tell Me Darling	Music City	M-
Bossmen	Self Pity	Score	M
Baltineers	Moments Like This	Teenage	VG+
Sharps	We Throe	Win	M
Pretenders	Ive Got To Have You Baby	Rama	VG+
Opals	My Hearts Desire	Apollo	M
Ravens	Dear One	Checker	M bb
New Yorkers Five	Gloria My Darling	Danice	VG+
Supremes	Tonight	Old Town	VG+
Solitaires	The Honeymoon	"	M-
"	The Wedding	"	M
Duponts	Someday	Royal Roost	M-
Channels	Glean In Your Eye	Whirlin Disc	VG
Champions	It's Love It's Love	Chart	M-
Gaylarks	Somewhere In This World	Music City	VG+
Dreamers	Tears In My Eyes	Grand	VG+
Sybil Love & The Lovenotes	I Love You Darling	Valex	VG+
Dave Barry (F. Saucers)	Out Of The World With D. Barry (Novelty)	RPM	M-
Versatiles	Lundee Dundee	RoCal	M-
Crickets	Yours Mine	MGM	VG
Bluenotes	Blue Star	20th Century	M-
FIXED PRICE SALE			
Lyrics	Cryin The Blues	Mid South	M-
Cameos	Canadian Sunset	Matador	M
Twilights	Please Come Home	Super	M
Del Vikings	We Throe	Gateway	M \$1.50
Fantastics	There Goes My Love	Rca	M \$1.50
Moonbeams	Cryin The Blues	Checker	M \$1.25
Beltones	I Talk To My Echo	Hull	M \$1
Harpstones	My Memories Of You	Bruce	M \$1
Checker Dots	Alph Omega	Peacock	M \$1.50
Little Nate & Chryslers	Someone Up There	Johnson	M \$2
5 Jades	Without Your Love	Duke	M \$1
Dreams	I'll Be Faithful	Savoy	M \$2
Euthor Bond & Emeralds	Starlight Starbright	"	M \$2
Little Ester	Deceivin Blues	"	M \$1
Ravens	White Christmas	"	M \$1
Enchanters	We Make Mistakes	Sharp	M \$2
Ladders	My Love Is Gone	Vest	M \$1

DAVID CASAGRANDE, BOX 172

US Bonds	Twist Senora	LeGrand	
5th. Estate	Ding Dong The Witch Is Dead	Jibilee 5573	
Sandy Posey	I Take It Back	MGM	
Ray Charles	You Don't Know Me	ABC	
Bobby Darin	Loving You	Atlantic	
Hermans Hermits	There's A Kind Of Hush	MGM	
Little Eva	Keep Your Hands Off My Baby	Dimension	
Sandy Nelson	Let There Be Drums	Imperial	
Chubby Checker	Let's Limbo Some More	Parkway	
Gale Garrett	We'll Sing In The Sunshine	Rca	
Billy Joe & Checkmates	Percolator	Dore	
Ventures	Walk Don't Run	Dolton	
Dion	Come Go With Me	Laurie	
Bobby Rydell	Volare	Cameo	
The Gentrys	Keep On Dancing	MGM	
Ray Charles	Here We Go Again	ABC	
Bachelors	Diane	London	
Dave Clark Five	Try Too Hard	Epic	
Sue Thompson	Norman	Hickory	
Frank Sinatra	Strangers In The Night	Reprise	
Eddie Arnold	Make The World Go Away	Rca	
Petual Clark	I Know A Place	WB	
"	My Love	WB	
Willy Mitchell	Mercy Mercy Mercy	Hi	
Acker Bilk	Above The Stars	Atco	
Jimmy Dean	The Cajun Queen	Columbia	
Johnny Rivers	Secret Agent Man	Imperial	
Bobby Darin	Things	Atco	
Sam The Sham	The Hair On My Chinny Chin Chin	MGM	
Frank Sinatra	Somethin' Stupid	Reprise	
Dion	The Wanderer	Laurie	
Crests	16 Candles	Lana	
Rockin Rebels	Rockin Crickets	Swan	
Jerry Jaye	My Girl Josephine	Hi	
John Fred & Playboys	Judy In Disguise	Paula	
Duane Eddy	Boss Guitar	Rca	
Bobby Darin	You Must Have Been A Beautiful Baby	Atco	
Noble Knights	Soul Twist	Enjoy	
Orions	Don't Hang Up	Cameo	
Bristols	Go Away Little Girl	Audio Dynamics	
Mindbenders	The Groovy Kind Of Love	Fontana	
Linda Scott	I Don't Know Why	Canadian/American	
Harden Trio	Tippy Toeing	Columbia	
Dee Dee Sharp	Mashed Potatoo Time	Cameo	
Champs	Tequila	Lana	
Lonnie Donegan	Does Your Chewing Gum Lose It's Flavor etc. Dot	UA	
Highway Men	The Gypsy Rover	Rca	
Sketter Davis	I Can't Stay Mad At You	Atco	
Nino Tempo/April Stevens	Deep Purple	Jamie	
Duane Eddy	The Avenger	Diamond	
Ronnie Dove	A Little Bit Of Heaven	Roulette	
Jamie Rogers	Moneycomb	Rca	
Floyd Cramer	Chattanooga Choo Choo	Atco	
Bent Fabric	Alley Cat	Rca	
Sketter Davis	The End Of The World	Atco	
Nino Tempo/April Stevens	Whispering	Jubilee	
Ratndrops	The Kind Of Boy You Can't Forget	Decca	
Bobby Helms	My Special Angel	ABC	
Danny & The Juniors	At The Hop	Almo	
Lucille Star	The French Song	Liberty	
Bobby Vee	The Night Has A 1000 Eyes	Everlast	
Lex Cooper	Wiggle Wobble	MGM	
Sam The Sham	Little Red Ridin' Hood	Canterbury	
Don Grady	The Children Of St. Monica	MGM	
Sam The Sham	How Do You Catch A Girl	AM	
Bobby Wayne	Tip Toes	Parkway	
Tymes	Wonderful Wonderful	Parkway	
Dovells	Hully Gully Baby	UA	
Ferrante & Telcher	Exodus	Abnak	
5 Americans	Western Union	Rca	
Duane Eddy	Deep In The Heart Of Texas	Capitol	
Peter & Gordon	Wrong From The Start	Cadence	
Johnny Tillotson	Out Of My Mind	Coed	
Duprees	Have You Heard	Kama Sutra	
Innocents	There's Got To Be A Word	Jamie	
Crispian St Peters	The Pied Piper		

Boston Pops Orch	The Great Race March	Rca
Sounds Or.	Cast Your Fate To The Wind	Parkway
Highway Men	Michael	UA
Boxtops	Cry Like A Baby	Mala
"	Neon Rainbow	"
Vogues	You're The One	Co & Co
Seekers	Georgy Girl	Capitol
Whistling Jack Smith	I Was Kaiser Bill's Batman	Deram
Jan & Dean	Popsicle	Liberty

JIMMY WARD - 25 TOMPKINS AVENUE, BABYLON, L.I., NEW YORK 11702

78 RPM RECORDS

Penguins	My Troubles Are Not At An End	Mercury	70799 M
"	It Only Happens With You	"	70654 M
"	Devil That I See	"	70703 M-
"	A Christmas Prayer	"	70762 VG
"	Be Mine Or Be A Fool	"	70610 M
"	Pledge Of Love	Atlantic	1132 M
Crickets	Are You Looking For A Sweetheart	Jay-Dee	709 VG
"	Dreams And Wishes	"	777 VG
"	I'll Cry No More	M G M	11507 M
"	I'm Going To Live My Life Alone	Jay-Dee	795 M-
Four Fellows	You Don't Know Me	Glory	248 VG
"	Fallen Angel	"	238 M-
"	Give Me Back My Broken Heart	"	250 VG
"	Bend Of The River	Derby	862 VG
Cobros	Cindy	Modern	964 F/S
Deil Vikings	When I Come Home	Dot	15636 M
Ravens	Silent Night	National	9062 G
"	The Bells Of San Raquel	Jubilee	5203 F/S
Emilines	True Love	Loma	701 M-
Colts	Adorable	Vita	112 VG
Four Tunes	Confess	Manor	1131 M
Cadets	Hands Across The Table	Modern	1024 VG
"	So Will I	"	969 VG
Majors	Laughing On The Outside	Derby	779 VG
Oracles	Don't Go To Strangers	Jubilee	5231 VG
Cues	I Pretend	Prep	104 VG
Five Crowns	A Star	Rainbow	179 VG
"	Keep It A Secret	"	202 VG
"	Lullaby Of The Bells	Old Town	795 VG
"	You Could Be My Love	"	790 G/S

Jimmy Ward - 25 Tompkins Avenue, Babylon, L.I., New York 11702 78 RPM Continued....

Jacks	So Wrong	RPM	454 M-
Stardusters	If You Loved Me	OJ	1000 G/S
Kings (B.Hall)	You Made Me Cry	Jax	316 VG
"	Long, Lonely Nights	Baton	245 VG
Hornets	I Can't Believe	D.J. M.	States 127 M-
Gay Tunes	Thrill Of Romance	Timely	1002 G
Danderlifers	My Autumn Love	States	147 VG
Four Bells	Please Tell It To Me	Gem	207 VG
Casanovas	That's All	Apollo	471 VG
"	I Don't Want You To Go	Deluxe	477 VG
Charmes	Red Hot Love	"	1015 M
Solitaires	I Don't Stand A Ghost Of A Chance	Old Town	1010 VG
"	Magic Rose	"	1015 M
Hollywood 4 Flames	Baby Please	Rec. In Hollyw'd	165 VG
Brooklyn Boys	If She Should Call	Ferris	902 G/S
Opals	My Heart's Desire	Apollo	462 M-
Crew-Cuts	A Story Untold	Mercury	70634 M
Valentines	Tonight Kathleen	Old Town	1009 VG
Swans	My True Love	Rainbow	233 M
Four Dots	Rita	Bullseye	103 G/S
Five Blue Notes	The Beat Of Our Hearts	DJ M.	Sabre 108 G/S
Four Flames	Tabarin	Fidelity	3001 VG/S
Vocaliers	Angel Face	Red Robin	132 G/S
Millionaires	Somebody's Lyin'	Davis	441 M-
Five Keys	Four Walls	Capitol	3710 M-
Nic Nacs	Gonna Have A Merry Xmas	RPM	342 M-
Pearls	Let's You And I Go Steady	Onyx	503 F/S
Keynotes	A Star	Apollo	484 F/S
Charles Brown	Merry Christmas Baby	Swing Time	238 M
Little Billy Mason	I Love My Baby	Rama	212 M-

PAUL JOHNSON, 23-10 30th DRIVE, ASTORIA, NEW YORK 11102 45RPM RECORDS

Fatso Thous & Flairs	Be Cool My Heart	Aladdin	3324 VG
Vocaliers	Angel Face	Red Robin	3078 VG
Velvets	I Cried	Red Robin	3069 VG
Keynotes	A Star	Apollo	3538 M
Charmes	The First Time We Met	Deluxe	6065 M
Midnighters	Annie Had A Baby	Federal	12195 M
"	Sexy Ways	"	12185 M
Valentines	Twenty Minutes	Rama	201 M
Willows	My Angel	Melba	115 VG+
Rockin Chairs	A Kiss Is A Kiss	Recorte	402 M-
Oracles	Secret Love	Jubilee	5137 VG+
"	In The Chapel In The Moonlight	"	5154 VG+
"	Crying In The Chapel	"	5122 VG+
"	Runaround	"	5172 VG+

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Paul Anka	I Love You In The Same Old Way	ABC Paramount	M
Clarence Henry	Lonely Street/Why Can't You	Argo	M
Drifters	Drip Drop	Atlantic	M
Jackie Wilson	The Tear Of The Year (Pic.Slev.)	Brunswick	M
Skyliners	Since I Don't Have You	Calico	M
"	This I Swear	"	M
Lettermen	Silly Boy(She Don't Love You) Pic.Slev.	Capitol	M
Shelley Fabares	Johnny Angel	Colpix	M
Dodie Stephens	The Five Pennies/Yes Sir-EE	Crystallite	M
Jimmy Tillotson	Jimmy's Girl (Pic.Slev.)	Cadence	M
Fanny	Strollin In The Springtime/I'm Gonna	Chancellor	M
"	Sit Right Down And Write Myself A Letter (Pic.Slev.)	"	M
Wanderers	For Your Love	Cub	M
Bill Haley & Comets	(You Hit The Wrong Note)Billy Goat	Decca	M
Donnie Elbert	What Can I Do/Hear My Plea	Deluxe	M
Elvis Presley	A Fool Such As I (Pic.Slev.)	RCA	M
"	One Broken Heart For Sale/They Remind	"	M
"	Me Too Much Of You (Pic.Slev.)	"	M
"	Anything That Is Part Or You/Good	"	M
"	Luck Charm (Pic.Slev.)	"	M
Playmates	What Is Love	Roulette	M
5 Pennies	Mr. Moon	Savoy	M
The Harps	I Won't Cry	Savoy	M
Everly Bros.	So Sad (Pic.Slev.)	Warner Bros.	M

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Elvis Presley	Milkcow Boogie	Rca	6382
Charmes	Hearts Of Stone	Deluxe	6062
Donald Wood & Valaires	Death Of An Angel	Flip	216
"	"	"	"
KATHY VANKO, 682 Ridge Road, Hinkley, Ohio 44233	Earth Angel	Dootone	348 M-
Penguins	"	"	"

SAL PASSANTINO, 226 MORRIS STREET, FAIRVIEW, NJ 07022 - 78 rpm - AUCTION
 Chandeliers Quintet Blueberry Sweet (orig dk blue label) Angletone 521 M-
 El Rays Darling I Know Checker 794 M-
 Bill Robinson & Quails I Know She's Gone Deluxe 6047 M
 Kings Why Oh Why Jax 314 M-
 Larks If It's A Crime Loxley 110 M-
 HILites I Found A Love Okeh 7046 VG+
 Robins Oh Why vinyl dj Rca 5271 M-
 How Would You Know " " Rca 5434 M-
 Is It A Dream " " Red Robin 114 M
 In Your Dreams " " States 163 M

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 Little June & Januaries Hello Salem dj Min \$25
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 Hal Page & the Whalers Thunder Bird J & S
 Charlie Ryan & grp Hot Rod Lincoln 4 Star
 Tiny Tim & the Hits Wedding Bells Roulette
 Cameos Never Before Matador
 Colemanaires This May Be The Last Time Apollo
 El-Torres Dance With Me Duke
 Dolly Cooper & 4 Buddies I'd Climb The Highest Mt. Savoy Min \$10
 Luther Bond & Emeralds What If You Checker web top
 Lowell Fulson Reconsider Baby Aladdin
 Louis Jordan & grp Hurry Home Flip
 Richard Berry & Pharaohs Have Love Will Travel dj Sun
 Bill Riley & Green Flyin' Saucer Rock & Roll
 Johnny Ace So Lonely Duke
 Passions My Aching Heart Capitol
 Cruisers If I Knew V-Tone
 Crewcuts 10" LP - Crewcuts on Campus Mercury

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 Angels (male) Glory Of Love Gee 1024 M-
 Checker Dots Alpha Omega dj Peacock 1688 M-
 Class Notes You Inspire Me dj Dot 15786 M-
 C-Notes Last Sat. Night dj Arc 4447 M-
 Coeds With All My Heart green Dwell 802 M-
 Crows Gee (red plastic - 1st. pressing) Rama #5 VG+
 Danny & the Jrs Feel So Lonely dj Abc 9978 M-
 Dells Zing Zing Zing VJ 166 M-
 Dynamics Enchanted Love dj w/ Arc 4450 M
 Fabulous Fabuliers I Found My Baby dj Angletone 539 M
 Fintones I Call To You Atlas 1052 VG+
 Flamingos I Want To Love You Checker 821 VG+
 Greats Marching Elvis dj Ebb 145 M-
 Hollywood Flames Frankenstein's Den Ebb 144 VG+
 Heartbeats Darling How Long blk Hull 713 M-
 House Rockers Rock Rock Rock Coral 161728 M-
 Intervals Side Street dj Apt 254019 M-
 Keynotes Now I Know Apollo 498 VG-
 Kuf-linx Serve With A Smile dj Challenge 59004 M-
 Lanes Open Up Your Heart Gee 1023 M-
 Legends Goodbye Jesse dj Peacock 1694 M
 Lincolns Don't Let Me Shed Anymore Tears Atlas 1100 M
 Pacers I Wanna Dance With You Calico 101 M
 Pee Wee Clayton You Know Yeah Imperial 777 VG+
 Warren Smith Ubangi Stomp Sun 250 VG+

ROBERT LENTOL, 855 East 19th. Street, Bklyn. NY 11230 45 rpm - orig labels unless stated
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 Legends The Eyes Of An Angel Melba G+
 Tokens Green Plant dj PT Pubby G+
 Willows Do You Love Me Melba VG
 Midnighters Annie Had A Baby Federal G+
 Comany Twitty Its Only Make Believe MGM VG+
 Baltineers Moments Like This Teenage VG+
 Clovers Needless Atlantic VG
 Embers Loveable You Unart M
 Elegants Goodnight Apt M
 Everly Brothers Be Bop-a-Lula Cadence G+
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 4 Buddie Delores Club 51 VG+
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